Short History of Military Music

F. J. Kappey

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MILITARY MUSIC.

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A HISTORY OF WIND-INSTRUMENTAL BANDS.

CONTAINING

1. SKETCH OF THE HISTORY AND DEVELOPMENT OF OPEN-AIR MUSIC IN ANCIENT TIMES.
2. ANCIENT INSTRUMENTS AND THEIR SUCCESSORS.
3. HISTORY OF THE RISE AND DEVELOPMENT OF MODERN MILITARY MUSIC.

BY

J. A. KAPPEY.

Illustrated with Authentic Representations of Ancient Wind-Instruments, and Numerous Examples of Ancient Music.

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The Illustrations of Wind-Instruments on the nine Plates are taken from the authentic specimens in the Museum of Instruments attached to the Royal Conservatoire of Music, at Brussels.

When mentioning the present work to M. Mahillon, the "Directeur du Musée du Conservatoire," requesting permission to avail myself of the fine collection of ancient instruments, which under his careful supervision has reached a state of completeness hardly to be found elsewhere, he not only placed it readily at my service, but also gave me the benefit of his wide experience and sound judgment, and I take this opportunity of tendering him my sincerest thanks.

Mr. D. J. Blaikley has also kindly given me some valuable assistance.

Some of the Military Marches, and other musical pieces, I obtained from the Royal Libraries of Munich, Darmstadt, Berlin, and from the British Museum.

For the Dance Songs I am indebted to Herr Franz M. Böhme's valuable works on *Altdeutsche Lieder*, and *Geschichte des Tanzes in Deutschland*, and for some historical notices Coussemaker's *Histoire de l'harmonie au moyen age* and Schletterer's *Studien zur Geschichte der französischen Musik* have been my authorities. To name all the other sources from which I have drawn would necessitate a formidable list, for which I regret to say my space is too limited.

For the convenience of students, a scale of English measurement (in inches) is affixed to each plate, by the help of which the exact length of each instrument can be obtained.

J. A. K.

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Errata :—

Page 18—for André Damian *(Philidor)*,
read André Danican *(Philidor)*.

Page 57—for "Le jeune Henry Chasse,"
read "La Chasse du jeune Henri."

Page 57—for "Chorus in Weber's Overture,"
read "Chorus in Weber's Opera."

MILITARY MUSIC:

A HISTORY OF WIND-INSTRUMENTAL BANDS.

In offering the following sketch of the rise and progress of "Military Music," or, more correctly expressed, of "Wind-Instrumental Bands," a few preliminary remarks indicating its scope may be acceptable.

There is certainly no lack of Musical Histories. From the time when Hucbald endeavoured to formulate some primitive rules according to which harmonic progressions should be written, down to our own era, every step in the evolution of the musical art has had its chronicler. We can trace minutely the progress of Church-music, the rise of the Opera, from its first simple declamatory Recitative, down to the present complex form of "Grand Opera,"—from the ancient "Suite" to the modern "Symphonies,"—all is amply recorded.

Yet, while historians revelled in descriptions of the grandeur of ecclesiastical compositions, of the music of the princely palaces or the royal playhouses, the music of the people has been passed over with almost contemptuous indifference, and it seems as if they were, so to say, ashamed to mention the poor cousin who found inspiration in the open air, or "went a soldiering."

And yet it is an acknowledged fact that the *rhythmic* form of most of our orchestral music of the highest class originated in *that* class of music which struck its roots into the hearts of the uncultured people, and the flowers of which, if it may be permitted to use the simile, were cross-fertilized by the technical skill of the old classical composers. Thus we find, to mention but one instance, that the orchestral "Suites" of Sebastian Bach, which were the precursors of the modern "Symphonie," consisted mostly of *dance-measures*, such as were in vogue at the time of his labours. He took the popular form, as then existing, and dressed it in the everfresh colours of his cultured imagination.

But from the paucity of records concerning the music of the masses arises a serious difficulty; the trial to bring into a focus the different beams of light leads to much waste of labour. For little scraps of information one has to grope through ponderous volumes of frequently most uninteresting matter; for every relevant

paragraph one has to read hundreds of pages, and I confess that more than once I have been tempted to cry with Prince Henry: "Oh monstrous! but one halfpenny-worth of bread to this intolerable deal of sack!"

I have endeavoured (to express myself metaphorically) to draw attention to the rise of a neglected little current which, while peacefully wandering through the labyrinthine ages of the past, gathered strength; and, having at length entered the main river, forms no mean part of that mighty stream of musical art, the profound influence of which is felt in every phase of modern society.

As the subject is a somewhat tangled one, it has appeared to me advisable to divide it under the three following headings:—

1. Sketch of open-air music in olden times.
2. Ancient instruments and their successors.
3. Sketch of development of military music.

I.—OPEN-AIR MUSIC IN OLDEN TIMES.

Whenever a nation advanced to a certain degree of civilization, music was one of the graces of life carefully cultivated. It beautified the ceremonies of religion, it lent brilliancy to stately pageants, and gave expression to the human emotions. The student of history will find ample proof of this in the annals which have been preserved and handed down to us from the ancients. Though the term "vandalism" is accepted to designate hostility to any art, as well as ferocious barbarism, yet the Vandals must have had a fondness for music, judging from an anecdote which Procopius relates. He says: The last King of the Vandals, who at that time were settled at Carthage, was attacked by the Roman Legions (533) and after severe fighting had to retreat to a mountain fortress, which, however, to cut off his chance of escape, the Romans immediately surrounded. After a few days, King Gelimer (for that was the Vandal king's name) sent a messenger to the victorious general, requesting three favours. They were as follows:—

Send me a loaf of bread, for I have not seen one since I ascended this rock; a sponge that I may wipe my inflamed eyes; *a harp to enable me, while weeping, to sing to its sound the song which I have composed upon my present miseries.*

Another writer, who records a prolonged pilgrimage from Italy to Gaul which he undertook in the year 565 for the purpose of visiting some saintly tombs, gives us a passing glimpse of the prevalent music of the time by a statement to the effect that

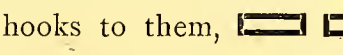
during his long wanderings through the countries of the "Barbarians," he often heard the people sing their rude songs, void of any poetic grace, to the accompaniment of "The Roman with the lyre; the barbarian with the loud-sounding harp; with the achilleus* the Greek; and with the chrotta† the Britt."

From this we may conclude that the instruments named were the special favourites of the people he mentions.

But there is one great drawback in all these old-time chronicles, and that a serious one. We are informed that such and such instruments were played, and that a minstrel or an assemblage of minstrels did accomplish certain music, but we have absolutely no record as to *what sort* of music was indulged in.

The reasons for the omission are obvious: first and foremost, the absence of any *instrumental notation*, and secondly, the vagabond life of the class who made their livelihood by playing at open-air gatherings.

The first form of notation consisted of "neumas," dots, commas, and hooks, placed over the words of the chant, and indicating by their high or low position the corresponding rise or fall of the voice; neither pitch nor interval could be represented with certainty, nor were there any means of expressing different *lengths* of sound—"*time*"; it was absolutely useless for *instrumental* purposes.

From the twelfth and beginning of the thirteenth century we may date the rise of a really useful notation; the "transitional neumas" had by this time been gradually altered into a shape approaching that of our modern notes, and by varying their shapes, or adding stems and hooks to them,  they were made to represent different lengths of duration. This system was called "Cantus mensurabilis," and by it composers were enabled to express time and rhythm.

From that period all musical MSS. preserved to us can be correctly interpreted, which cannot be said to be the case with those earlier than the eleventh century.

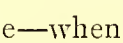
The perfected notation was however not used for instrumental music, for a long time subsequently, and no examples are in existence to enlighten us as to what the open-air music of that era was like. Yet we have ample records to prove, that the performance upon many instruments was cultivated, in some convents, as early as the ninth century. The organists of most Cathedrals and large Churches belonged to the priesthood, and members of the choir were in minor sredro.

* Four-sided harp: psalterion.

† Ancient British stringed instrument, played with a bow.

The official choristers, and the pupils of instrumental music in the sacred establishments, looked askance at the vagabond class of itinerant musicians,—and, needless to say, the feeling of contempt was heartily reciprocated by the latter. This aversion, however, did not prevent the mutual appropriation of each others material. If a good sacred tune obtained popularity in the church, the pipers and fiddlers converted it into a dance tune for the million; whilst the songs of the people were frequently incorporated into sacred compositions. Many a grand Mass by a great composer contains in some division a cantus firmus for the tenor, originally a love or war song round which the master twined a skilfully constructed counterpoint. To us, who are accustomed to the strict border line between sacred and secular music, this working up of heterogeneous material is very curious. When the Reformation introduced the singing of hymns by the congregations, the adoption of well-known melodies to devotional poems was much more frequent than is generally believed. The leaders of the Reformation were in perfect agreement with the Scotch divine who expressed his regret that the devil should have all the best tunes.

Many a pious soul would stand aghast to see the original words which in bygone times were wedded to some of the present hymn-tunes.

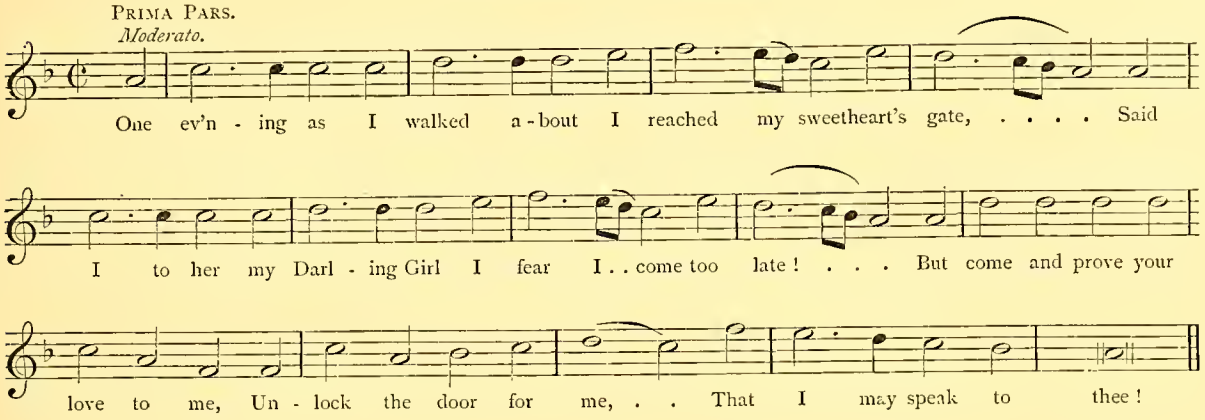
While dwelling on the conversion of tunes (*perversion* some may call it), I may be allowed to anticipate the historical sequence, and add a few remarks on this subject. In the Middle Ages, dancing was very often associated with singing. By the careful researches which have been made of late, a number of these dance tunes have been discovered. In their old notation, many of them look remarkably like hymn-tunes. It baffles one to imagine how dancing could have been associated with them, for they seem to move with ludicrous gravity. Even the liveliest tune would look majestic in our eyes, if written in the old mode—when our  would be represented by .

Early dance-tunes were short, consisting of but one part in compound or simple time; but about four or five centuries ago, an extension was made and two parts were introduced into the dance, the first of which was mostly in common time, and the second (called after-dance— *nachtanz*) in $\frac{3}{4}$ time. The melody, however, was identical in both parts.

From descriptions of these dances they must have been somewhat curious. Imagine a knight or gentleman, in the picturesque costume of the time, advancing with grave gait to the centre of the dancing-ring, and singing to his partner, who remained standing opposite him, the following :*

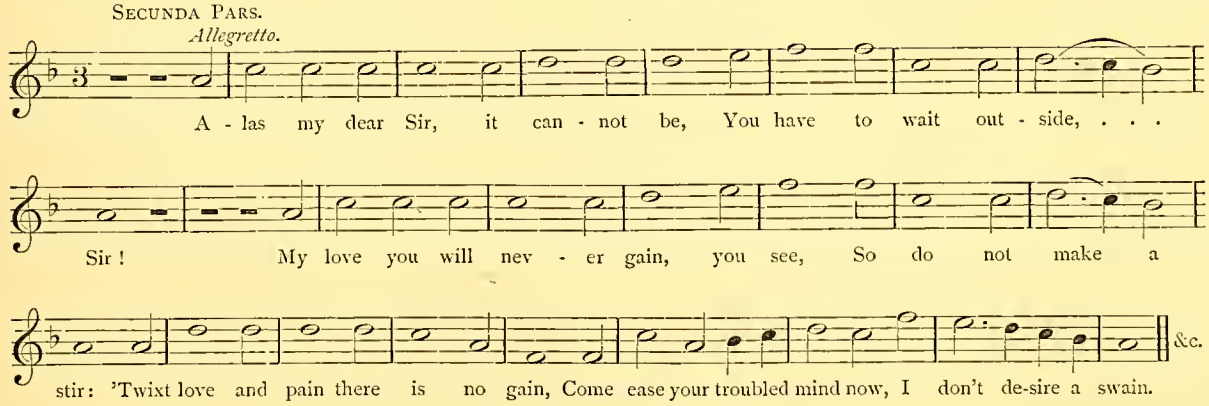
* The words are a literal translation.

Dance-Song. (15th Century.)



Whereupon the lady would advance in $\frac{3}{4}$ time, with many a graceful skip, daintily holding her flowing robes above her ankles, and replying thus :

After-Dance.

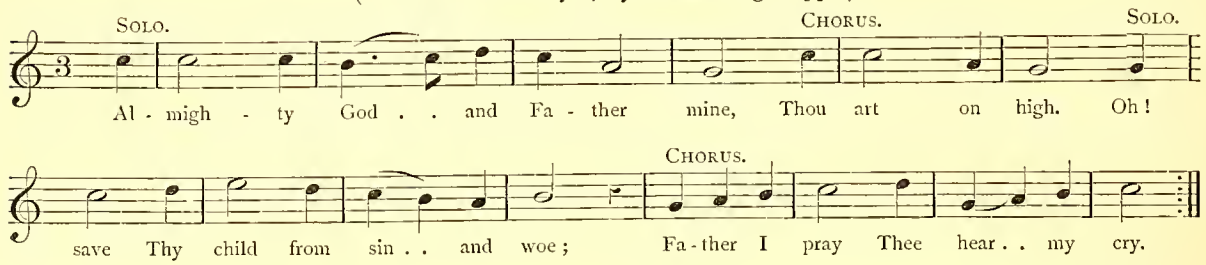


Whilst preserving the melody note by note, the conversion of the first part in common time into the $\frac{3}{4}$ of the second was evidently too much for the workman who designed it ; and in its unskilful management the clumsy jumble of the rhythmic sections towards the end is almost comic.

Two more dance-tunes of about the same period, perhaps of a rather earlier date, are here inserted. They are "sacred" dances. The first converts the Lord's Prayer, in a rather uncouth manner, into rhymed measure, and the second is an "evening dance"—equivalent (at least, in intention) to our modern evening hymn. The songs are very melodious, and the alternation of solo voice with chorus most effective.

Round Dance.

(On the Lord's Prayer, by Valten Vogt, 1550.)



Evening Dance.

(Published in a Collection of Sacred Songs, at Magdeburg, 1550.)

A collection of Psalms, &c., printed in Antwerp 1556, is prefaced with a title-page stating it to contain "Forty-one Psalms of David," &c., &c., the tenor always leading with the "*air of commonly-known songs*," "very pleasant to sing to the honour of God." Clement Marot, 1495, translated the Psalms of David into the French language and fitted them to melodies of popular songs—Courantes, Bourrées, Sarabands, Minuets, and other dance-tunes. For twenty-six years this collection was very popular in France. The Court-Dances of the time were "full of state and ancientre," yet it sounds strange to be told that the favourite dance tune of Charles IX. was the melody of the 129th Psalm.* But when comparing these—to

* It may shock some sensitive people to hear of such profanation, but let them remember that dancing was in fact a part of the worship of the primitive Christians, the priests during the service in church, on certain occasions, having to dance (meaning to walk in stately measure and evolutions, of which our own custom of walking in procession round the church to the sound of music is the direct descendant) around the altar. That this was so is absolutely proved by the edicts of Popes Gregory III. and Zacharias II. forbidding by pains and penalties any dancing by either priests or congregation during divine service, whether in the church or in the cemetery. It should, however, be borne in mind, that during the first centuries men and women never approached each other during that ceremony, but performed the dances and processions separately. But by the seventh and next succeeding centuries this salutary custom had been departed from, and in the dances during the nights preceding high church festivals, and which were mostly held in the cemetery if not within the church, abuses of the grossest kind had crept in, and the fulminating edicts for the suppression of so immoral a custom were absolutely necessary, though for a long time ineffective.

many, incredible—facts, with the proceedings of our own time, there is no need for great exultation about modern progress. I remember to have seen a quadrille done from melodies of Rossini's *Stabat Mater.*

Resuming the thread of our sketch during the twelfth century, we find a new factor introduced whose influence acted most beneficially upon the progress of secular music.

In the South of France the upper classes were already enjoying the advantages of superior education, which naturally tended to refine the manners and soften the coarse sentiments then prevalent. Poetry and music were much cultivated at the courts of the Counts of Provence and Catalonia, and here was founded the romantic order of *Troubadours* (*Trobais* in Provençal and *Trouvères* in North French), from *trobar* or *trouver*, to find or to invent. Young nobles composed verses which they also set to music and sung at court or in their ladies' bowers. A sentimental court of honour and love was instituted, with extensive and precise rules, and many of the principles there taught are still the standard of all that is comprehended in the term "*Romanticism.*"

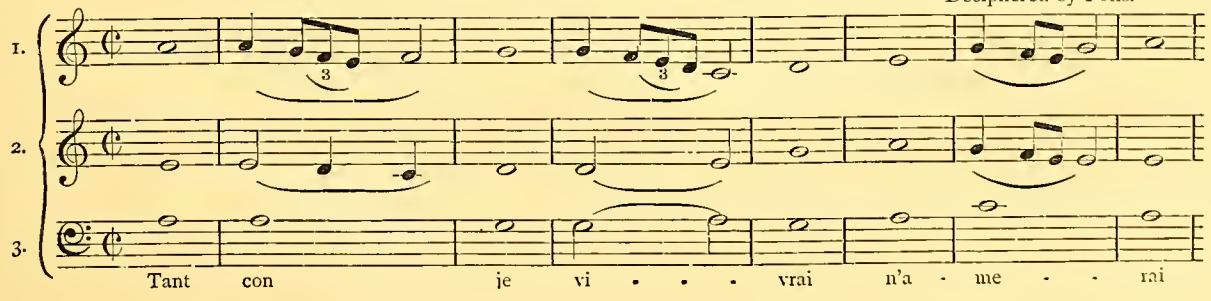
A restless spirit guided the order, and any knight-errantry by which the colours or devices of "My Lady love" could be victoriously carried through the most perilous adventures was ardently pursued. The poems which they wrote were divided into: Soulas (humourous), Lais (ballads), Pastourelles (pastoral ballads), Syrventes (songs whether of praise or satire) and dance-songs.

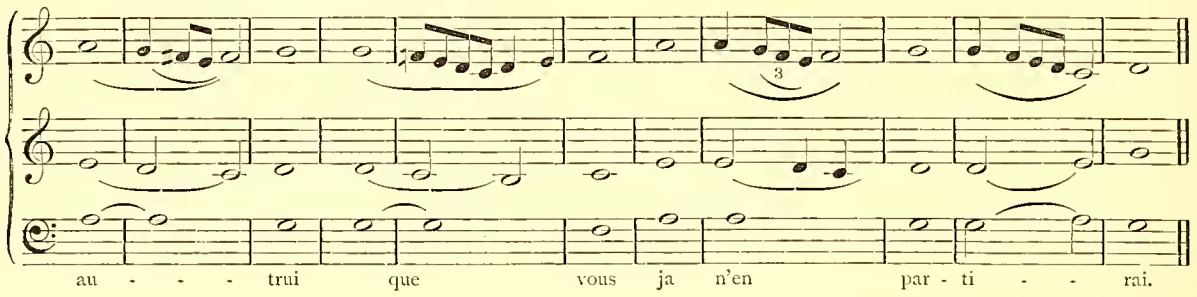
Not only were many of the highest nobility numbered in the order, but even kings did not disdain to include their names in the membership.

Adam de la Hale, a troubadour in the service of the Count of Provençe, wrote several pastoral plays and set to music the lyrics which they contained. Fortunately some fragments of his compositions are preserved to us, whereby we are able to estimate the musical standard of his day. M. Fètis first deciphered and published the following in the *Revue Musicale* at Paris:—

CHANSON FOR THREE VOICES.

By ADAM DE LA HALE, about 1280,
Deciphered by Fétis.





To modern ears this composition sounds decidedly barbaric ; but there is an undeniable advance upon the scholastic music of the preceding age. And though the harmonic design evinces Hucbald's teaching, the melody seems to emerge with more freedom, and bears promise of the results reserved to the future. The troubadours, however, soon came to the conclusion that the triple task of poet, composer, and performer was rather a severe one, the more so because (as some chronicles inform us) it was considered necessary for the minstrel to play at least *seven* instruments. Although these instruments are known to us by name, we are in considerable doubt as to their exact nature. The Rotta, for instance, may have been a kind of fiddle, a mandoline, or a hurdy-gurdy, as the name in various ancient works is applied to either. The fiddle (rotta), viol, harp, psalterium (small harp), hurdy-gurdy, small kettledrum, common drum, castagnettes, and bagpipes were all in use. Those troubadours who could afford it engaged some one to do the drudgery for them ; and a superior order—far above the degree of a wandering musician, yet often taken from that class—soon obtained an influential position, either as "Jongleurs" (joculatores, who could sing a song and amuse the company like any circus-clown), "Chanteores" (singers), or "Estrumanteores" (instrumentalists). It was not uncommon for the jongleur to combine all these functions, so that he could sing, play, and stand on his head if required. He had to be faithful and trustworthy ; he was required to carry messages, to sing the love-songs which his master had composed in praise of his lady, and to amuse a company with all sorts of foolery. The troubadour took great trouble to teach his jongleur to sing his (the former's) compositions, and one of the chief points of excellence considered in these retainers was the exact reproduction of his master's style of delivery.

Thus, if a troubadour enlisted himself among the host of crusaders who journeyed to the Holy Land, he could still inform his lady of his constancy by sending his jongleur to sing to her his last song, or recite the poem which had been entrusted to him (the jongleur) to deliver.

The life of a roving troubadour, with his artistic retainers each skilled in a distinct branch of art, must have been a pleasant one. Wherever he paid a visit he was joyfully received ; and as a dispeller of the monotonous he was doubly welcome to the aristocracy of the castles. Host and servant were alike delighted by the song of the minstrel, and the jests and tricks of his jongleur.

The order of troubadours was scattered over the whole of France, and a great part of Italy and Germany. In the latter country they were called "Minnesingers," and the influence they exercised in raising the art of poetry and song among a but half-civilized people was very powerful. They were greatly honoured ; so much so, that it is related that when the Minnesinger Heinrich von Meissen, also called Frauenlob, died at Mainz in the year 1318, his coffin was carried to the Cathedral by ladies of rank, whose praises he ever sang so sweetly, and whose service was his almost exclusive pursuit.

Many beautiful songs and poems of a more pretentious kind, and typical of their period, are still preserved in France, Germany and Italy. But the darkness which gradually over-shadowed Europe with the growth of religious intolerance, political complication, and the petty wars perpetually waged by a multitude of independent princelings, succeeded at last in covering all these flowers of a more congenial epoch with many centuries of oblivion, only to be rediscovered in our own day.

It may appear as if all this had nothing to do with a chapter on the music of the people ; but further on, when speaking more fully of the jongleurs and their doings, it will be shown that the influence which this class exercised upon the music of the masses must have been of great importance.

In England, the nobility did not imitate their illustrious brethren of Provençe, but seemed rather to anticipate the teaching of a certain noble earl of the last century, whose four volumes of shady ethics contain, among others, a maxim that forbade a "gentleman" to fiddle for himself, when he could pay some one else to fiddle for him.

In this country, music was cultivated by minstrels, trumpeters, waits, and strolling musicians. The first mentioned frequently formed part of the household of the nobility, and whenever necessary, were required to exalt their patrons in poem and song. The trumpeters were also similarly attached, but their duties were connected with public occasions of state, and they were employed as heralds. The waits announced upon their instruments the passing hours of the night, besides forming the bands which headed municipal processions, and enlivened the civic banquets.

Concerning this body of musicians, we find a notice in "Walcott's Memorials of

Westminster," p. 23, which may be inserted here, although it anticipates the historical sequence by some centuries. It is there stated: "In 1820 at Bow Street, there was an appeal made before the magistrates against certain intruders upon their rights by one of the ancient society of Waits, who were regularly sworn in like constables, and licensed by the authority of the Court of Burgesses, being a limited number, with separate districts annexed to each party. This privilege cost £20, and enabled them to wear a silver badge of the arms of Westminster, and practice their craft from November the 29th until the end of Christmastide. The society had existed from the time when Westminster was a mere village, and the warrants were issued to the members originally by authority of the High Steward. King Charles I. and his son gave a charter to a society of musicians in Westminster, which held their meetings at Durham Place in the Strand."

The great residue of wandering musicians included mountebanks of every description, actors, quacks, and a list of doubtful nondescripts. The latter made up a considerable item in the community of "Merrie England," and almost to within a century of our own time were regarded by the law and all law-abiding citizens as nothing less than rogues. The numerous fairs throughout the kingdom were brightened by their presence; and when they appeared in a secluded rural hamlet they brought with them one of the few joys which relieved the almost sullen monotony of the lives of the agricultural classes.

Let us now consider the condition of the lower class of musicians on the continent. The troubadours belonged essentially to the "upper ten." But besides these there were a number of vagrants who furnished the music of the common folk. Their instruments were fifes, flutes, violins, zinken, harps, drums, tambourines, bagpipes, &c. They often wandered in large bands, and constituted, on special occasions, the only street-orchestras then known. What they played remains a mystery to us. We may infer that they performed their tunes in unison, with perhaps a drone-bass and a vast display of drum.

The oppression of the people by the nobility, the fanatical persecution by the Church of all those who ventured to profess progressive ideas, and the uncertainty of the law administration, all combined to swell the ranks of the roving classes—called in old German "varende lüt." Musicians, acrobats, actors, women of doubtful morals, &c. offered a dangerous element to the State; and, as a whole, they were certainly a disreputable set. But a free and adventurous life had many compensations. University students often joined their ranks, and many of the monks even were induced to leave their convents in order to enjoy the wild life of a

"roving man." Decrees had to be issued by several of the bishops, interdicting these degenerate priests from performing any of the sacred rites of the Church, unless they had first purified themselves by at least one year's ascetic seclusion in a convent. Whenever political events of importance brought together the princes and nobles, it was considered necessary by them to engage a select number of these musicians to lend brilliancy to their processions, and to announce their entry into the towns with plenty of noise. To what extent this was carried on, we may gather from the fact that at the great council of Constance, 1414, the princes of Church and State there assembled had no less than 500 musicians in their following, viz., fifes, fiddles, trumpets, trombones, pommers, and a few singers. There were also near 800 fast women, who, upon that occasion, enjoyed the protection of the law. The next Council at Basil in 1431 had the same attraction for the roving classes, when their attendance was quite as numerous.

About the fourteenth century, troubadouring had decayed, and, with its kindred knight-errantry, was fast dying a natural death.

Although it sounds like a solecism, yet it is a fact, that the influence of the gentle music of the troubadours began to exercise a real influence upon that of the people when the "knights of the craft" themselves were vanishing.

The jongleur was of a more robust constitution, and, being emancipated from his former servitude, he started upon an independent career, and multiplied greatly. In the exercise of his musical art he still adhered to the better traditions of the past, but socially he gravitated downwards to the status of a "wandering man"; though not yet quite a "vagabond," his absorbtion into the class of "varende lüt" became a matter of time. The "gentle art" of a higher class was now made common property, and the "Soulas," "Lais" "Pastourelles" and "Syrventes" descended from the courtly hall to the area of the fair, the kirmesse, and other popular fêtes. It is easy to imagine how great the improvements in the quality of the popular music must have been, resulting from this social change.

For a long while the jongleurs preserved quite a distinct position in the social organization of the time. They were still admitted into the families of the nobles, and allowed to entertain them with their latest song or trick.

They also undertook the offices of general newsagents. Always on the move, they were conversant with the progress of the world, and were able to inform their patrons of the last political event or social scandal. According to the idiosyncrasies of their listeners, expediency taught them either to invent or give colour to the news which they had to communicate, in which art they were as expert as any newspaper

writer of our time is. They often acted as secret messengers in political affairs, and not infrequently as dangerous spies.

Yet with all these faults the wandering minstrels did one great thing: they guarded the melodies of the people against corruption, scattered the best dance-tunes broadcast, besides inventing new ones, and were thus the conservators of *National Music.*

At last, by reason of their number and their lawlessness, the roving classes became a danger to the State. Severe edicts were issued against them, and they were declared rogues and vagabonds.

Many of these edicts are very curious. In Gothland it was enacted that if any citizen did an injury to, or sacrificed the life of, a wandering musician, he had to furnish a one-year-old calf and a pair of leathern gloves. The aggrieved party (or his nearest relative) was then required to lay hold of the calf's tail, having previously put on the gloves which were greased in the palms. The animal was then beaten to induce it to put out all its strength to liberate itself. If the worthy man could manage to retain his grasp of the tail he had not to surrender, but retained the calf as compensation for the injury; if, however, the calf succeeded in freeing itself, the greased gloves were all he could claim. If, again, in Saxony a "rover" was wounded or maimed by a person of honest repute, he (the "rover") had the satisfaction of being allowed to inflict the same injuries upon—*the shadow* of his assailant. Even as late as 1537 it is stated in a compendium of Saxon laws: "Wandering musicians (spielleut) and buffoons (gaukler) are not like other people; they have only the appearance of such, and may be compared to the dead."

Side by side with these latter there gradually arose a class of respectable musicians who settled themselves in the large towns. When they found that the roving people injured their livelihood by playing at weddings and other festive meetings, they formed themselves into brotherhoods and guilds for the purpose of keeping the "outsiders" from encroaching upon their districts. They signed lengthy documents wherein it was ordered that every member of the guild was to be a good Christian, exercising his musical ability either to the glory of God, the Holy Virgin, or a patron saint; that each should annually attend the "Court of Pipers," or "Minstrels," and contribute a gift to the Church (generally a waxen taper for the altar of the Holy Virgin); that they should forbear using profane language, stifle other sins, and live as good and worthy citizens, &c. By these means they procured the countenance of the Church, which had hitherto refused the Holy Communion to the "vagabonds," and also obtained magisterial patronage.

That the progress of musical events must have been similar in the larger states of Europe is evident, in so far that the first *charter* for the proper regulation of musical affairs was granted by the German Emperor about 1292, when he likewise instituted at Vienna the first "High Court of Musicians" (*Ober-Spiel-Grafenamt*), conferring absolute control over the "professionals" of Austria proper.

King Philip of France, 1295, created a "*Rex Ministelorum*," or "Roy des Menestriers" (Minstrel-King), who, at the head of a properly elected court, had lawful jurisdiction.

Other brotherhoods were established at Strasbourg (Brothers of the Holy Crown, under the protection of the Virgin Mary), and at Mynach in Switzerland (Brotherhood of the Holy Cross). At Mainz, 1355, the Emperor instituted the office of "Rex omnium Histrionum," for the better ordering of the musicians of the Rhenish provinces, and the Bishop of Mainz extended, in 1385, the jurisdiction of the office to the "wandering people" as well.

The charters of incorporation of these brotherhoods are both numerous and interesting, and it is by their aid that we obtain the best insight into the earliest dawn of instrumental music.

A similar office to that of the "*Rex Ministelorum*" was created in England about 1381; and we are informed that during the sway of the early Dukes of Lancaster it was found necessary that the minstrels, who assembled together in large numbers, and amongst whom quarrels were continuous, should be brought under specific rules; so that, for their closer supervision, a governor was appointed with the title of "King" and with officers under his command, to look to the execution of the laws. A charter was granted to the said minstrel-king by John of Gaunt, King of Castile and Leon and Duke of Lancaster, bearing the date of August 22nd, in the fourth year of the reign of King Richard II.

This charter granted power to the minstrel-king of "apprehending and arresting all minstrels who refused to do the services of minstrelsy yearly on the day of Assumption of our Lady." Upon this, in process of time, the defaulters being many, controversies were frequent; and it was at last found necessary to create a court that should determine all disputes, and settle contentions between party and party. This court always met on the day succeeding the Assumption, or the 16th August, and was preceded by divine service in the parish church of Tutbury. Service ended, a solemn court was held in the castle hall, at which all owing service to His Majesty's Court of Music were enjoined to appear, when their pleas should be heard. Two juries were empanelled out of twenty-four "of the sufficientest of them." The foreman of

each was sworn, and the steward proceeded to give them their charge, commending to their consideration the original aim of all music, both wind and string, and pointing out how its use had always been permitted in praising and glorifying God, &c.

The cause of musical progress, however, was very little served by the institution of this English King and Court of Minstrels, as it merely confined itself to the settlement of the numerous disputes which were constantly exciting the many members of that unruly body.

It is recorded that, as early as the fourteenth century, certain continental towns kept in regular pay a few musicians for the benefit of the citizens. At Basel, for instance, the magistrates retained three pipers (fistulatores) who for the delectation of the people had to play in one of the squares of the town at stated hours. That other towns had like institutions may be gathered from the magisterial orders which forbade more than four pipers to play at the wedding of a citizen.

Small as these bands appear in our eyes, and utterly insignificant as they were to serve any artistic purpose, yet to these primitive efforts we undoubtedly owe the town-bands of later days.

The unsettled state of the middle ages made it necessary for every town to guard its own safety. The predatory feudal Lords were always prepared, on the slightest pretext, to plunder wherever there was a fair prospect of booty. Hence, special watchmen were kept in every town, residing either at the top of specially constructed towers, or in chambers fitted high up in the church steeples. They had to sound the zinke at every hour, blow a signal on the horn, to warn the citizens of an enemy's approach, and raise the alarm in case of fire. On feast days they played a sacred tune at early dawn, and a secular one at midday. In process of time, and to combine the ornamental with the useful, they were allowed to engage apprentices whom they taught to play on the zinke, fife, schwegel, and other instruments, and of whom small bands of six or more performers were organized. Having absolute authority over his "fifers" the master was able to delegate his duties aloft to each of them in turn, himself returning to more comfortable quarters on terra firma.

Although still called *Thürmer* (tower-men), they assumed in course of time the functions of communal band-masters, and supplied the musical accompaniments at all Church-festivals, the processional music at civic pageants, and the dance-music on the occasion of public holidays.

The duties of these tower-men in some of the larger towns were rather arduous,

especially after the Reformation, when they had to play three times a day—at morn, noon, and eventide—on the balcony of the steeple, a chorale with zinken and trombones, in order to remind the townsfolk that their prayers were due at these hours. They had the privilege of "playing in" the Christ on Christmas Eve; and of playing a farewell tune to the Old Year an hour before the birth of the New, for which they were allowed to collect money-gifts from the citizens. It seems that this custom was also adopted in England, and has survived to the present day in the shape of "waits." In the sixteenth and seventeenth centuries it was the singular duty of the watchmen in several German provinces to "blow in" (announce) the arrival of the *stork*. As this migratory bird always returns to its old nest at about the middle of March, and as the communal schools were closed on its arrival, it may be imagined with what anxiety the young scholars looked for the coming of the bird which was to release them from the drudgery of school. If the watchman was able to announce the happy event without loss of time the magistrates made him a present, besides which he was allowed to draw an "eymer" (large pail) full of wine from the cellars of the councillors (Rathskeller). We may therefore safely conclude that he looked as eagerly for the white-feathered traveller as the children did. The town-fifers are also mentioned as having assisted at the performance of "Mysteries," or sacred plays. They escorted the players of "the Passion of Christ" with tubas (trumpets and horns) to the Römerplatz of Frankfort, where in the fifteenth century performances were often given. Another record states that at the procession formed to celebrate the "Mystery of Good Friday" two mounted journeymen thürmer "played most dolefully" upon muted trumpets, to the great satisfaction of the beholders. Would space permit I might give many other interesting facts in connection with these bands.

After awhile the different terms "thürmer" (watchmen), "stadtpfeifer" (town-fifer), and "stadtmusicus" (town-musician), became synonymous, and the distinction between them was forgotten. Nearly every town of average size had its town-band, and the rivalry which existed between them brought wind-instrumental music to a commendable degree of perfection. It seems that at first the honour of maintaining a band was granted "for a consideration," and the large imperial towns which desired such grant had to pay for it. Of course, in the good old times it was considered quite right to exact a toll upon anything which could possibly be construed as a "privilege" or a "grace" or an "indulgence." But surely the following is one of the most extraordinary impositions on record: the agricultural populations in

Bohemia and other Sclavonic provinces, although ground down to the lowest depth of misery by their feudal lords, were nevertheless passionately fond of music and dancing, the latter being almost their only relaxation. But their "lawful masters" did not even allow them this enjoyment without paying a tax. One day was yearly appointed on which the rural dependants were commanded to assemble near "the Castle" and give their chief a day's *forced dancing*. It is recorded that this labour, kept up from dawn to sunset unceasingly, and under the strict superintendence of a cruel taskmaster, was so severe, that when the wished-for evening came, many of the dancers were so utterly worn out that they had to be carried away or brought home in waggons.

In a kindred spirit was the law which reserved the sounding of a trumpet for only "noble purposes."

From the earliest times this instrument was associated with religious and stately pageants. Its tone is brilliant and incisive. It was therefore "annexed" exclusively for the use of kings and nobles.

The town bands which were in existence were not allowed to employ trumpeters, nor kettle drummers; and, whenever the rule forbidding such employment was infringed, heavy penalties were imposed by law upon the offending town. The guild of trumpeters and field-kettle drummers was of ancient origin, and the Elector of Saxony was its hereditary patron, and had jurisdiction over it throughout the empire. The members divided themselves into two distinct branches, viz: "taught trumpeters" and "untaught" ones. The former comprised all who had been properly apprenticed, and had obtained diplomas after from 4 to 7 years good training; the latter, those who were simply field trumpeters and drummers, accustomed only to sound the usual cavalry signals, much in the same way as our modern cavalry trumpeters. The lower grade were not permitted to play in the same band with the higher, nor even to sound their instrument at court, or at fêtes.

The duties of the higher grade were many and strictly regulated; and they enjoyed many advantages. They journeyed with their lord, and were required to play brilliant tunes, called *fanfares*, whenever he entered a town or a castle. They were often commissioned to procure conveniences for the Royal household when travelling; to act as heralds, and to stand behind their masters' chairs at dinner, after having announced the meal-time with a flourish on their trumpets. They were also often engaged on confidential services. They had the rank of officers, wore the feather of nobility in their caps, and were provided with horses and grooms. How much they were appreciated is evident from the number employed at all the great

courts from the middle ages down to within a century ago. The court orchestra of the King of Castille, A.D. 1293, is said to have consisted of two tambourels, one ayabeba (?), 1 annafil (?), 1 rota, organo, 4 *tromperos*, and 5 *tamboreros*.

The band of King Edward III. was made up of "1 cytela (dulcimer?), 1 tabute, 1 mabrer (?), 1 fideler, 3 wayghtes (oboes), 5 pypers, 2 clarions, and 5 trumpeters."

That of King Henry VIII. comprised 3 lutes, 3 rebecs, 1 harp, 2 viols, 14 *trumpets*, 10 *trombones*, 4 *drums*, 2 tambourines, and a bagpipe.

The Court bands of Queen Mary and Queen Elizabeth were also large, their trumpeters being overpoweringly conspicuous. They contained 2 lutes, 2 harps, 1 rebeck, 6 "vialles," 2 flutes, 1 to 3 virginals, 1 bagpipe, 16 *trumpets*, 6 *trombones*, and 3 timpanis or drums.

The Kings of France possessed a corps of trumpeters, including players on the hunting-horn, and this band was attached to the Royal stables. The Elector of Saxony in 1680 had a trumpet corps consisting of 19 trumpeters, 3 kettledrums, and one "Oberhoftrompeter" (chief court-trumpeter), to which must be added a number of apprentices in the "noble art of trumpeting." This fortunate class of musicians, always performing in the highest society, included many great artists. They had to undergo a severe training, and were bound by oaths never to divulge to any outside their guild, the art of what is technically called double and triple-tongueing and other familiar tricks. In course of time they attained perfectly wonderful results, and the benefit which they conferred upon practical instrumental music was very great. But the exclusive attachment of the trumpeters to high society was broken when in the year 1426 the Emperor Sigismund granted to the town of Augsburg the privilege of keeping *town*-trumpeters, for which the town was required to pay a good sum, in the shape of a loan, to the imperial exchequer. This said privilege raised the ire of many princes and nobles, and poems and "spottlieder" (satires) were written to ridicule the upstart citizens who must need obtain a "benefit" to which they had no right. The following is a rough translation of a few lines from one such poem :—

Of Sigismund, the Lord, it was
Indeed most unbecoming
To let the city folk indulge
In trumpeting and drumming.
It made the vulgar people proud,—
And proud they might be!—since
They claimed what hitherto was claimed
Alone by king and prince.

The introduction of trumpets into the town-bands had a beneficial influence upon the progress of wind-bands in general. New effects were produced, and a hitherto unknown brilliancy was lent to the sober tones of the fifes, pommers, zinken, shawms, and trombones. It may be safely asserted that by the charter of 1426 a new era had dawned upon the musical horizon. Though the progress was but slow, the fetters were removed, and the "royal" instruments, which till then were considered to be too dignified for the use of the common herd, were disciplined in the service of art, instead of being utilised for mere show. Other imperial towns managed during the course of a century to obtain similar grants, and were also allowed, on payment, to "blow their own trumpets," when the distinction eventually lost its value and the trumpet its royal flavour.

In the Second Section (Old Instruments and their Successors) a few specimens of trumpet music will be given.

With reference to the instrumental music of the early ages, it would be useless to deny that what has been handed down to us is of but very little *artistic* value, and is of interest only to the musical antiquarian or the student of the early history of musical art.

The custom of having each class of instruments, such as flutes, pommers, bassoons, trombones, &c., made in "choirs," or sets of from four to six different sizes, each of which had a designation the standard of which was furnished by the human voice—for instance: diskant-pommer, alt-pommer, bass-pommer, &c.—was rather injurious for instrumental music. The capabilities of ancient instruments were very limited, the intonation faulty, and the compass small. An admixture of instruments of different classes, for the purpose of obtaining a richer tonecolour, was rarely attempted. Hence most of the specimens of instrumental music, even by the best masters of ancient times down to the era of the Bachs, are after the style of vocal music, generally in four parts, and of very poor construction. Farther on we shall again have to refer to this subject.

Composers of superior talent wrote almost solely for the organ or the lute, and a large number of works for these instruments, dating from the fifteenth to the eighteenth centuries, have been preserved. The most valuable collection of dances, ballets, airs, overtures, &c., &c., giving us a very fair estimate of the character of French instrumental music at that period, is the "Collection Philidor," to be seen in the library of the Paris Conservatoire. André Damian (Philidor), a musician in the court-band of King Louis XIV., made it his hobby to collect all the instrumental music he could possibly obtain. At his death he left fifty-nine folio volumes, each

one copied by himself. Unhappily twenty-six volumes are lost, and it certainly inclines one to moralise on the perishableness of heirlooms of this description when we hear that a subordinate official of the above-mentioned institution, who was also a bookbinder, in the year 1820, used six of these priceless volumes as material for binding other books. Nevertheless, there are thirty-three volumes still in existence, and for purposes of reference and study they are invaluable. The overtures and airs are mostly of two short divisions of eight bars, and there is a remarkable sameness in all of them. One piece, dated 1540, has a faux-bourdon accompaniment consisting of one chord held throughout, like the drone of a bagpipe.

It is truly surprising to find instrumental music—especially for wind—lying idle for so long a time. Every other art by the seventeenth century had reached a grand elevation, whilst this branch was almost absolutely ignored. Until the good Cantor S. Bach and his contemporaries explored its hidden beauties and possibilities, no one seemed to have given it a thought. Within our own century only has music written specially for a band of wind-instruments extended its realm, and since the time of Joseph Haydn so rapid has been its strides that it might seem the sleep of many centuries could alone have endowed it with its glorious potentialities. Wind-instrumental music, notably that of the people, and military music are but the creations of yesterday.

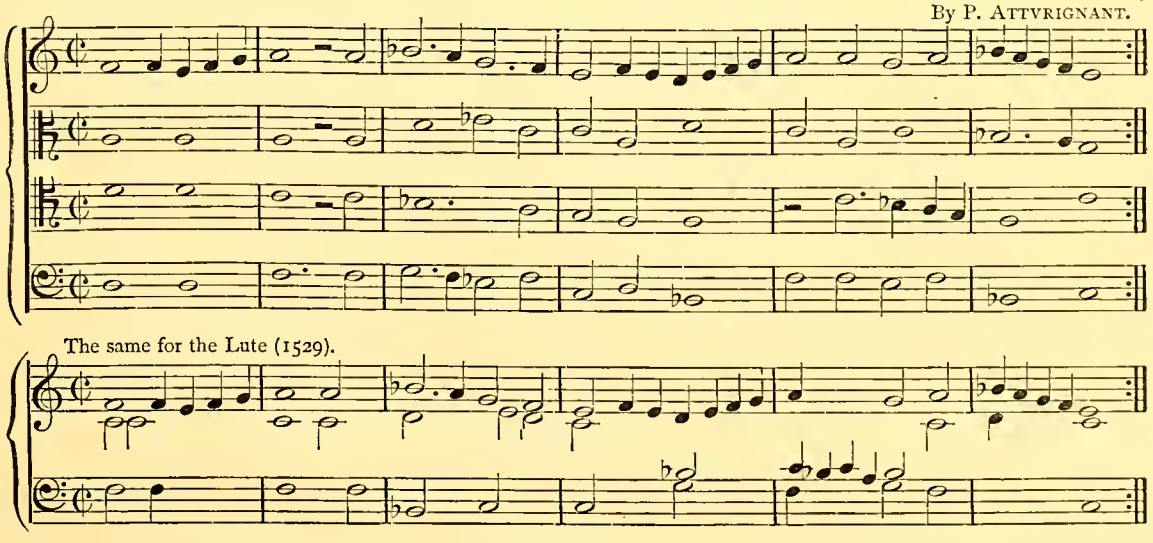
In closing this chapter I append a few specimen tunes, and from the dates affixed it will be easy to observe how slow was the progress of wind-instrumental music.

As many amateurs may not be altogether accustomed to read music in the old clefs, I have given beneath the original notation an exact reproduction for the pianoforte.

La Magdalena. Basse Dance.

For Four Instruments, not specified.

Published at Paris, 1530,
By P. Attvrignant.

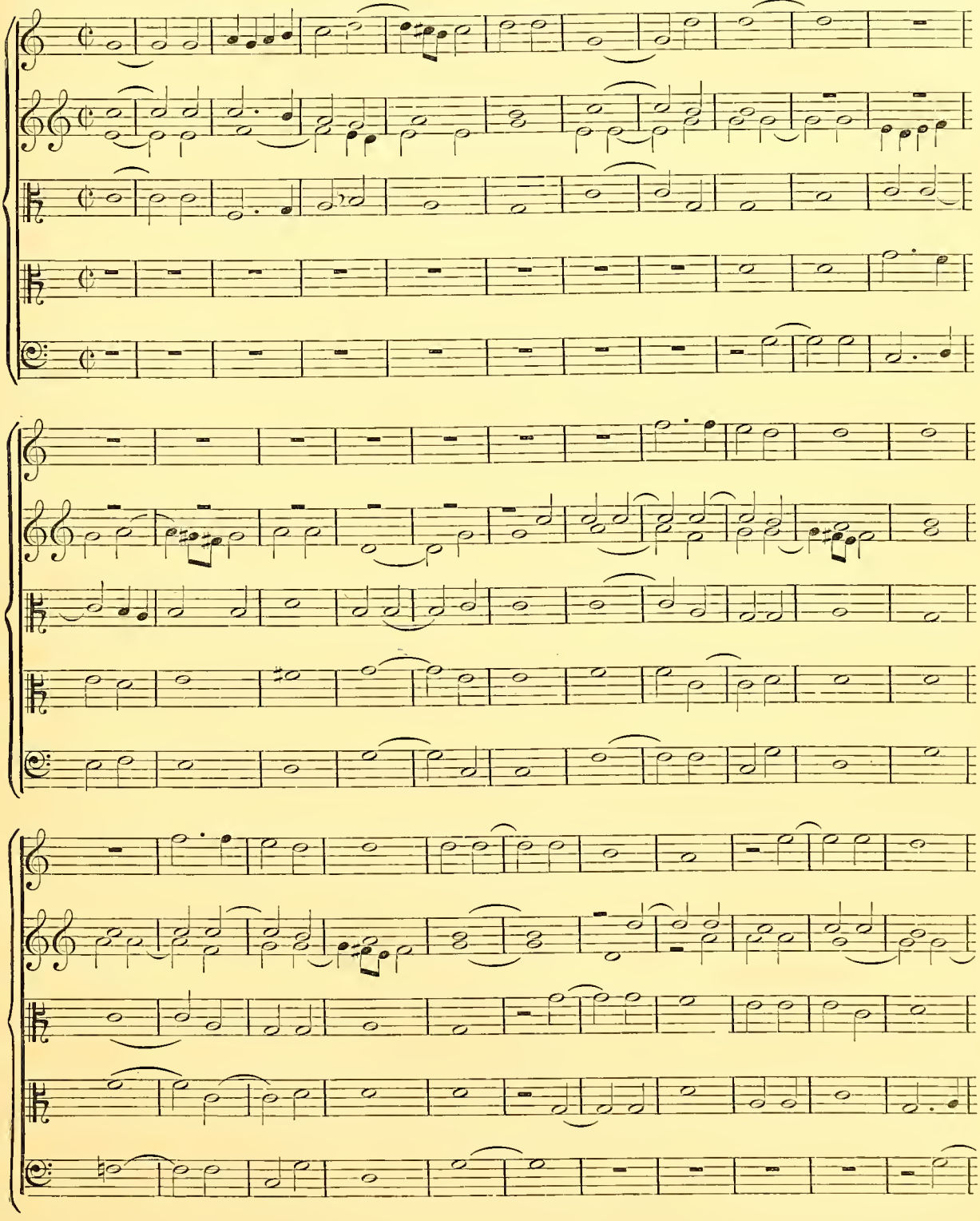


The Lute part, as literally here rendered, was first published, and the instrumental score is an arrangement of the same, made subsequently.

Far superior to the last is the following composition for "instruments," but *what* instruments, is not mentioned :—

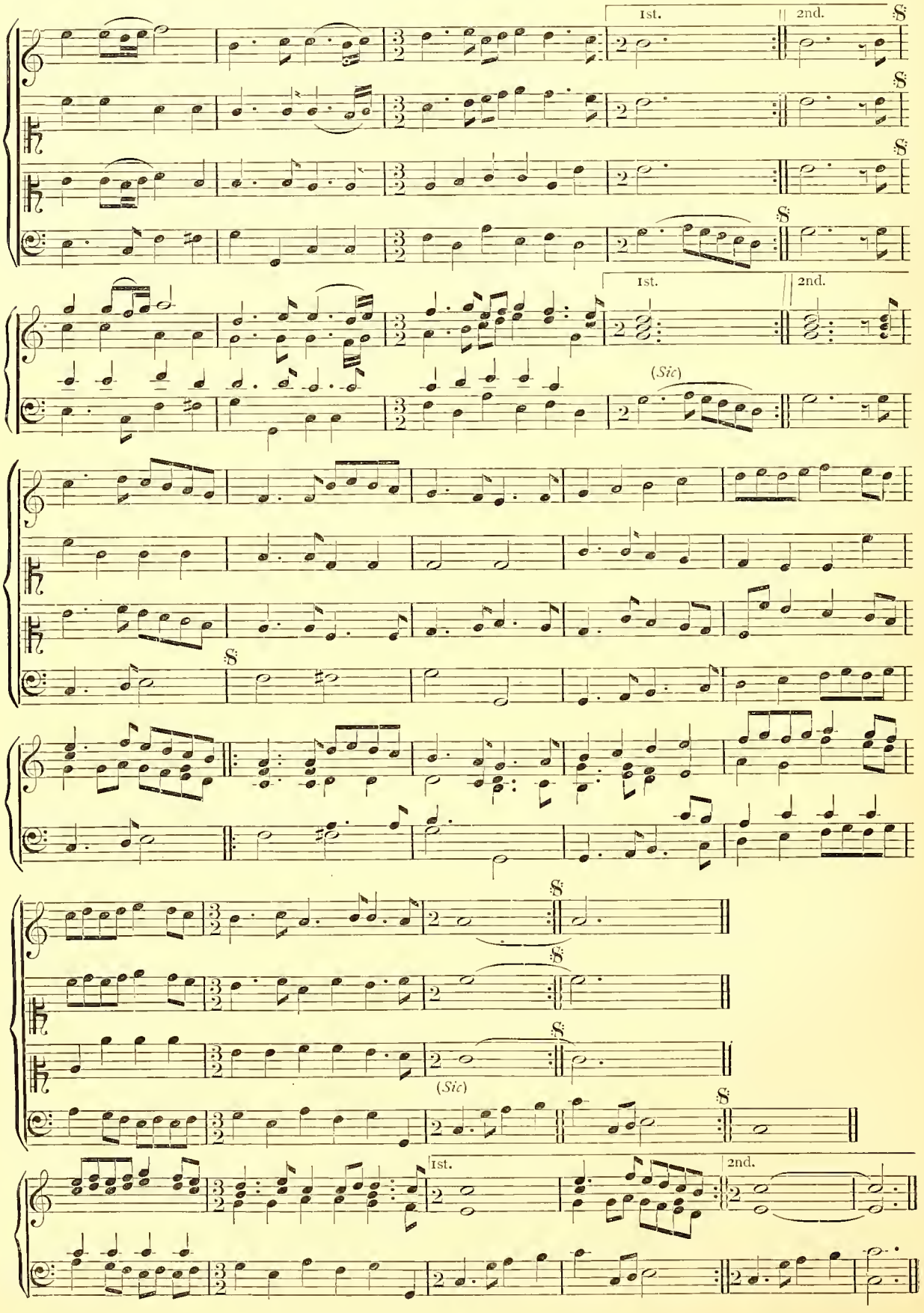
SYMPHONIE À SIX.

ORLANDO LASSO (middle of 16th century).



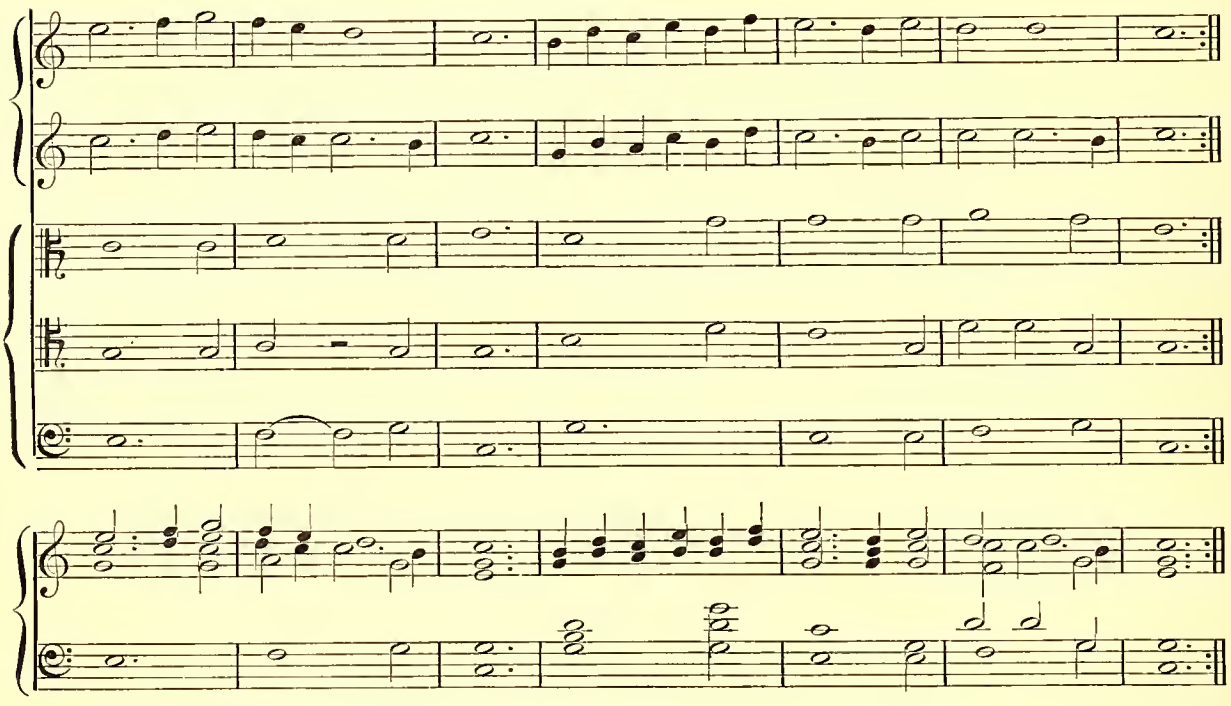
FRENCH PIECE. Air des Hautbois.

Composé par MARTIN HOTTETERRE (about 1680).


1st.
2nd.
(Sic)
(Sic)
1st.
2nd.

SARABANDE. (For Five Instruments.)

JOHANN PEZELIUS.
Frankfurt, 1685.



II.—ANCIENT INSTRUMENTS AND THEIR SUCCESSORS.

One of the best writers on subjects connected with musical history, Herr Guido Adler, says: "The history of instrumentation is most intimately connected with the history of musical instruments, their construction and their use; these must always form an important aid in the science of musical history." I will endeavour to trace the evolution of our present instruments from their rude original types.

(It will be readily understood that the large family of violins—from the double bass upwards—the tone of which is produced with a bow; the family of harps, lutes, guitars, zithers, where the tone is produced by twanging the string; the family of cembalos and piano, where the strings are set in motion by percussion; those instruments consisting of a number of pipes permanently fixed, and blown by the mechanical application of bellows, called organs, &c.—do not come within our present limit.)

Wind instruments may be roughly divided into three sections.

The first consists of all those instruments of which the tone is the result of a column of air being set into resonant vibration by a stream of wind striking against an edge at the moment of entering the tube, and comprises all pipes and flutes.

Plate I.

The second embraces all those instruments the tone of which is produced by the vibration of a thin piece of cane, wood, or metal, technically called a "reed," which may be single or double. It includes all kinds of clarinets, oboes, bassoons, and bagpipes.

The third section consists of those instruments upon which the sound is produced by the lips of the player being pressed against a cup-shaped mouthpiece, and set into vibration by the air blown into the tube. This class includes trumpets, horns, trombones, zinken, and a multitude of others, all roughly designated "brass instruments."

In each of these main divisions are contained small sets of instruments, characterised by the speciality of a pronounced tonecolour, which we shall treat of separately.

There is further an additional order of "tools" which, if judiciously used, are of considerable value, and of which the tone is produced by percussion. This includes kettledrums (timpani), side and bass drums, cymbals, triangles, glockenspiel, &c., &c. To give an exhaustive history of all these instruments would far overstep the limits within which I must confine myself. The origin of many is shrouded in the mists of antiquity, and such persons who may wish to trace it back as far as is possible can obtain trustworthy information from Marin Mersenne, "Harmonie Universelle, contenant la Théorie," &c., 1636; Sir John Hawkins, "A General History of the Science and Practice of Music," 2 vols., new edition, London, Novello, Ewer, & Co.; A. W. Ambros, "Geschichte der Music," 5 vols., Leipzig, 1882, with Langhans's continuation of the same, 2 vols., Leipzig, 1887. T. N. Forkel, "Allegemeine Geschichte der Music," 2 vols., 1788. Also Printz, "Historische Beschreibung," &c., 1690; and last, but not least, Fétis, "Histoire Universelle, &c."

For my present purpose, however, I think every requirement will be met if I confine myself to the last five centuries.

FIRST SECTION.—FLUTES.

a. Flûte à bec, flûte douce (French); flauto dolce, or flauto diretti (Italian); recorder (English); Schnabelfloete, Flachfloete, or Plockfloete (German).

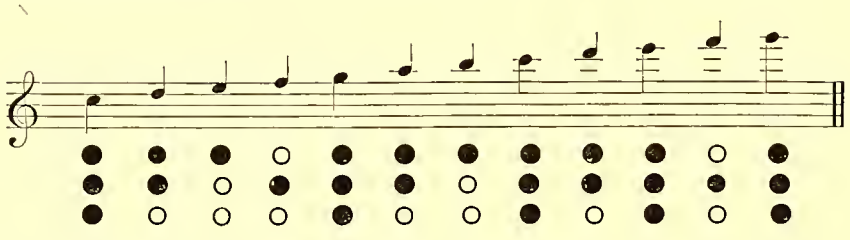
*Plate I.**

One of the oldest kind of flutes is what in England was simply called the *pipe* (8),

(* To save space, any reference to the illustrations will be simply indicated by a number, without the prefix of Plate I., &c., unless an illustration outside the limit of the chapter should be referred to, when the Plate containing it will be named.)

which had only three holes at the extreme end, two for the first and second fingers and one underneath for the thumb. A scale could be produced from C to G, or an octave and five notes. It seems strange that three holes should suffice to produce a complete scale. It is, however, easily explained. The "*harmonics*" on a flute are

On the pipe the lowest note can scarcely be distinctly produced, and for practical purposes the scale begins with the second one, and the intermediate notes between the harmonics are fingered thus :



With a little cross-fingering the chromatic intervals can also be contrived. In conjunction with it, the player beat a small-sized drum, called a "*tabor.*" This species of "minstrelsie" was very popular throughout Europe as far back as the thirteenth century, and numerous allusions to the "pipe and tabor" may be found in old books. There were actually several sizes of this instrument made, so as to admit their being played as a "concert," or choir (5). The pipe was held in the left hand, on the arm of which hung the drum, whilst the right hand was used for beating it.

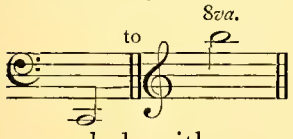
Pipe and Tabor.

The French name was *Galoubet*, the German *Stamentienpfeiff*, or *Schwegel.* (The term Schwegel was formerly used to designate the bone from the knee-joint to the foot ; and thus we are able to form some idea of the material of which most of these ancient pipes were made. Classical scholars will remember the same double use of "tibia.") An old musician assured me that in his early youth he knew a very old gentleman who yet played

the pipe and tabor; the latter had three or four horse-hairs stretched over the bottom skin (similar to the snares used on the modern side-drums), which produced a soft kind of buzz, and he also maintained that the Oxfordshire "proper name" of the instruments was "*whittle and dub.*"

From the eleventh to the fifteenth century, when dances were sung, the tabor was often the only instrument used, and merely regulated the rhythm of the dances. During the fifteenth century the bagpipe became more generally known, and by its powerful tone, appealing to the robust senses of the multitude, it soon pushed the pipe and tabor out of use, installing itself as the popular favourite.

The Flûtes à bec, or *Recorders*, according to the usage of the time, were made in different sizes, the set forming a band of its own class. They were named respectively: *Exilent* (two sizes, 13 and 14), *Discant* (two sizes, 11 and 12), *Alt* (10), *Tenor* (4), *Basset* (3), *Bass* (2), and *Grand Bass-Flute* (1). The four latter had metal tubes inserted in the top, which in the case of the grand bass-flute was 35 inches in length. Being inserted above the sounding slot, it made no difference in the pitch of the instrument, serving only to convey the breath to the sound hole. The compass of each of these flutes was, according to Fétis, two full octaves; Virdung, Agricola, and Preatorius, give it as two notes less. It seems that sometimes the name of "Alto" and "Tenor-flute" was given to designate instruments of the same pitch, which also was the case with "Basset" and "bass" flutes. Preatorius however distinctly states that the eight kinds named above descended from the highest to the lowest by the interval of either a fourth or fifth. However that may have been, it is certain that the distance from the lowest note of the grand bass-flute to the highest of the small plock-flute, or exilent, comprised the very extensive tonal reach of from



. Up to within a century and a half ago, the beaked flute was regarded with great favour by amateurs, for playing "in consort" quartets or quintets; frequently, too, vocal compositions, especially madrigals, were thus performed, to which the division of flutes into discant, alto, tenor, and bass, adapted itself. The practice of composers of instrumental music, two to three centuries ago, was to indicate the pitch of the different parts by the clef only, and let the performers choose the instrument they liked best. The sinfonia à 6, by Orlando Lasso, previously given, is a proof of this. In Plate I. a "set" of flûtes douces, with case, are given (9 to 14).

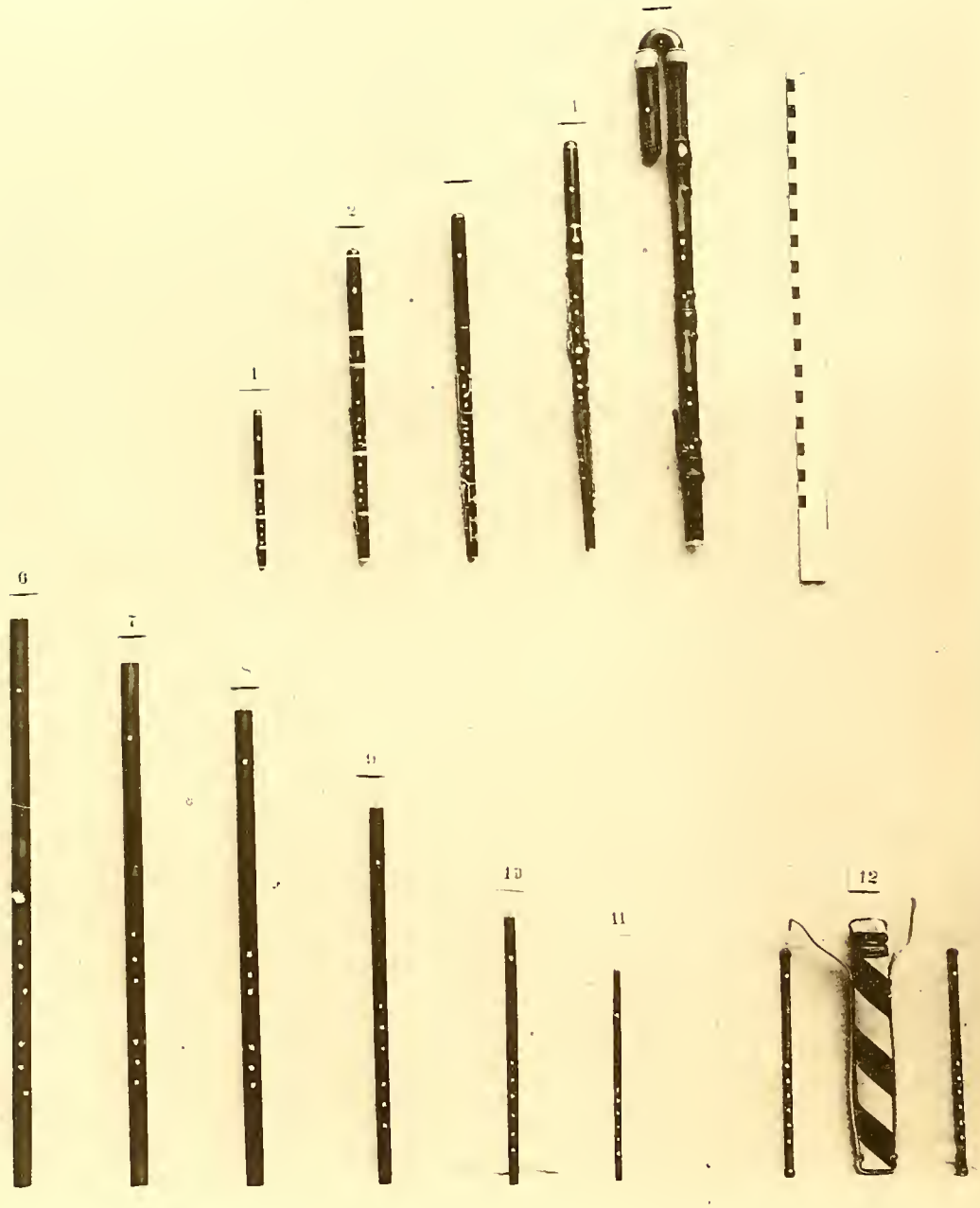
The bass and great bass-flutes, however, were possessed of a serious defect. The

finger-holes had to be adjusted to the capacity of the reach or stretch of the hands, and, as seen in the illustration, instead of being placed at the proper acoustic position on the instrument, had to be placed close together, though this was to some extent compensated by boring some of the holes in an oblique direction. To play in tune was almost impossible, and the scale had to be regulated and managed by the delicacy or force of the breath ; and the tone was very soft. The instrument might be compared to a giant with a baby's voice. To use George Elliot's description of her pug, "it had absolutely no bark, but sneezed powerfully". The flageolet (6) belongs to this class of instrument, though a comparatively modern addition. French musicians were very partial towards it ; and even now with them it forms a frequent adjunct to the orchestra in dance music. Indeed, the flageolet is the last survival of the blockfloeten, which last are now only an object for the admiration of the antiquarian. Many fine specimens were brought together at the Military Exhibition held in London in 1890, and an ample opportunity was afforded for the study of a subject in regard to which few musicians have a comprehensive knowledge. The descriptive catalogue of the wind instrumental collection of the Exhibition, compiled by Captain C. R. Day, is a valuable contribution to the literature treating of ancient and modern instruments.

It has been frequently stated that the tone of a "Recorder" had a soothing influence upon excited nerves. A rather humorous anecdote is recorded in confirmation of this assertion, and though it has nothing to do with the subject in hand, I cannot refrain from relating it.

At the time when the pacification of the disturbed districts of New Zealand was slowly progressing, partly by force of arms, and partly by the active exertions of missionaries, who succeeded in converting some powerful Maori chiefs, it was observed that one of the converts possessed a very neatly carved flute of bone, which, whenever he was troubled by great depression of spirits, he would bring forth ; and retiring to some quiet corner of the settlement, produce a sort of wailing chant upon it, with the invariable result of restoring his good humour. The good missionary ascribed these fits of melancholy to the awakening fervour of religious convictions in the mind of the chief, and the soothing influence of the sounds of the flute to the power of music over the savage breast. One day, observing the Maori again at his musical exercise, he went and spoke to him, saying that music was a great and divine gift. The chief, while assenting to this general proposition, qualified it somewhat, to the consternation of the minister, by the relation of the following :—Many years ago before he was converted to Christianity, he waged a deadly feud with a neighbouring chief, whom, after much sanguinary fighting, he at last succeeded in killing. By eating the warrior

PLATE II.

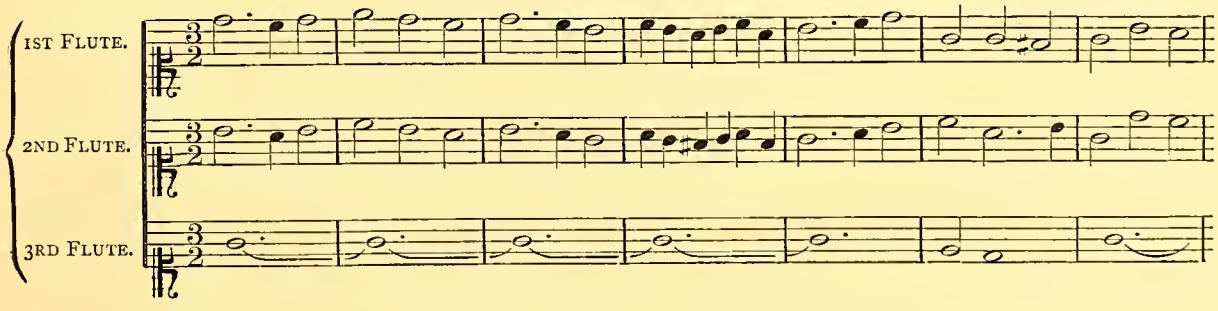


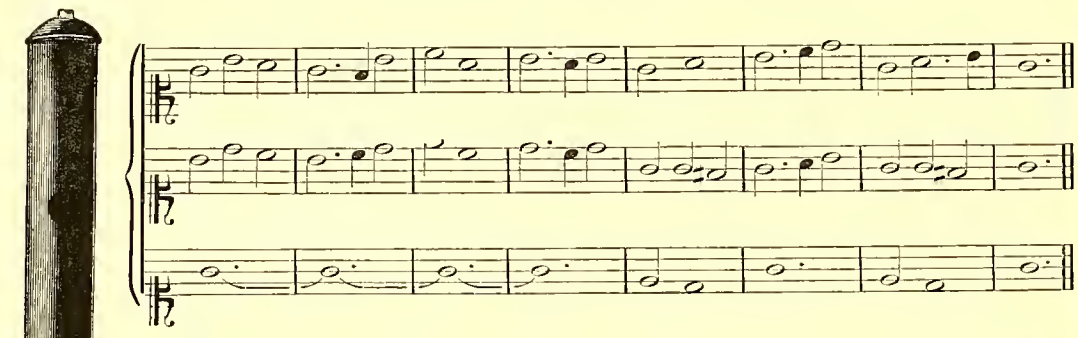
his tribe enjoyed a dainty feast, whilst he, with his own hands, made the flute out of the thighbone of his enemy and *hence* the reason of its soothing influence.

b. The next class consists of the varieties of the flûtes traversieres or German flutes, now simply termed "flutes." (*Plate II.*) Their tone is produced by the lips blowing directly across a lateral mouth-hole, and a very great advance is thereby made upon the preceding blockfloeten, since, by the flexibility of the player's lips in close pressure to the edge which sets the air in resonant vibration, absolute command is gained over the most delicate tone-shade. The most ancient variety is a short fife called Schweizerpfeiff or Zwergpfeiff (Swiss-fife or Dwarf-pipe) (11) which, with very slight improvements on the old pattern, is still used in drum and fife bands of the Army. In fact, our modern piccolo (1) is an improved form of the Schweizerpfeiff. The old flutes were simple instruments, with no keys (6 to 10). But gradual improvements, the complete record of which would be rather tedious, have rendered it one of the best modern instruments, alike of service to wind-bands and orchestras. In the accompanying illustration, (2, 3, and 4) can be traced the gradual addition of new keys, as added from time to time. Like the preceding block-flutes, the transverse flute was made in various sizes, forming a sort of choir, consisting of bass-flute (5 and 6) in D, an octave lower than our concert-flute, and of about 50 inches in length; tenor-flute (8), a fourth higher in G; alto, in D (9), our present flute; diskant in G (10), a fourth above the preceding one; and sometimes, but not often, the zwergpfeiff (11) was added. A curious bit of music for flutes is the following "Toccata," forming the overture to the opera "Euridice" composed by Peri in 1600 and performed at a marriage fête of the court of Florence. Oulibicheff, in his "Life of Mozart," draws attention to this "Overture," and compares it to Mozart's Overture to "The Magic Flute," thereby giving a striking illustration of the immense progress of instrumental music.

ZINFONIA (Overture), from "EURIDICE."

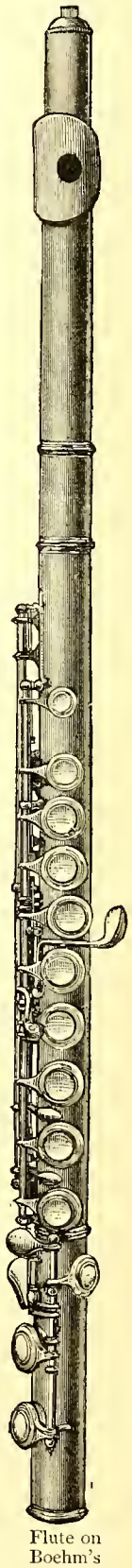
PERI, 1600.





Modern Flute.

The different kinds of flutes now in general use are, for orchestra : piccolo and flute in D (the pitch is named from the note sounded when the six finger-holes are closed). For wind-bands, there are piccolos in F and E♭, and flutes in the same key. To obtain a more even and powerful tone, many were the devices and inventions ; but Boehm's invention has proved the most valuable and satisfactory. He slightly altered the bore, and covered every finger-hole with a key, having made such holes, as well as all other key-holes for chromatic notes, of equal size, but of larger diameter than they had been made hitherto. The result is an equal and powerful tone, throughout every octave of the instrument. His system, however, alters the fingering of the old instrument so much, that players accustomed to the latter rarely feel inclined to take the great trouble of adopting it.



Flute on Boehm's principle.

SECOND SECTION.

Instruments upon which the tone is produced by the vibration of a single or double reed.

The practical musician divides these roughly into two main divisions, namely :

Single reed instruments.

Ancient { Chalumeau or Shawm.
Bagpipe, drones.

Modern { Clarinets (all kinds).
Corno Bassetto.
Saxophones.

Double reed instruments.

Ancient { Racket.
Krumhorn.
Pommers.
Wayht. (Waits).
Chanter of bagpipe.

Modern { Oboes and Cor-Anglais.
Bassoons of all kinds.

Plate III.

Another division of reed instruments rests upon an acoustic basis, and classifies them into those having a cylindrical pipe or "bore," and those having conical pipes or bore. A very important difference exists between the two, inasmuch as the "harmonics" of each set are as follows :

Cylindrical Pipe.
(Half the length of the conical pipe, but closed at one end.)
Harmonics, or proper notes :
$\bar{c}$, $\bar{g}$, $\bar{\bar{e}}$, $\bar{\bar{b}}\flat$, $\bar{\bar{\bar{d}}}$, &c.

Single Reed.	*Double Reed.*
Chalumeau.	Krumhorn.
Bagpipe drone	Racket.
Clarinet.	
Corno Bassetto.	

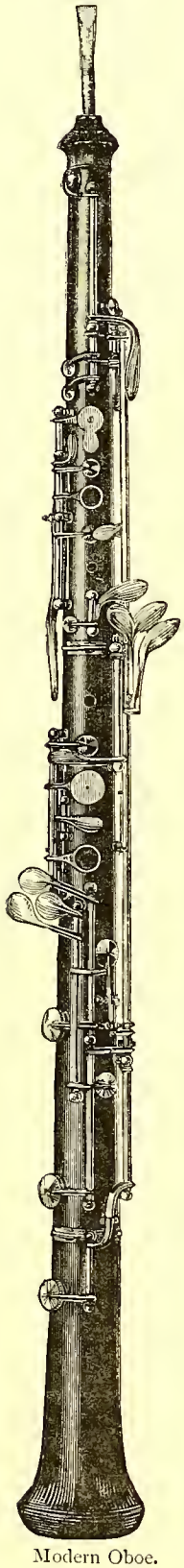
Conical Pipe.
(Also cylindrical pipe of the same length, open at both ends.)
Harmonics :
c, $\bar{c}$, $\bar{g}$, $\bar{\bar{c}}$, $\bar{\bar{e}}$, $\bar{\bar{g}}$, $\bar{\bar{b}}\flat$, $\bar{\bar{\bar{c}}}$, $\bar{\bar{\bar{d}}}$, &c.

Single Reed.	*Double Reed.*
Saxophone	Oboes and Cor-Anglais.
	Bassoons.
	Chanter of bagpipe.
	Wayht.
	Pommer.

The most ancient reed instrument is the *Shawm*. This "shepherd's pipe," or "treble-pipe," was by the Romans called *calamus* (cane, or reed), which was corrupted into the French *Chalumeau*, the German *Schalmey*, and the English shawm. The Italians call it *piffara* and the players *piffarari*. Sometimes one sees in the streets a couple of Italians, one playing upon a small instrument almost identical with the shawm, but called a zampognia, whilst the second man manipulates a bagpipe bearing the same name, upon which, to a dronebass, he adds a perpetual figure of arpeggio of the tonic and dominant chords. A genuine old melody for the piffara and cornamusa (another variety of bagpipe) is introduced by Gounod at the beginning of the third act of his Opera "Mirelle." The Romans nicknamed the calamus *gingrina* (from gingrire, to gobble or cackle like geese), and the appellation was certainly no libel.

In the middle ages the instrument was made of wood and in various sizes, the larger of which received the name of pommer (Engl. bombazet). The nomenclature of those times is very uncertain, as one and the same instrument is differently named in different countries. Thus in very early times the shawm was in France called hautbois ; while the pommer was also called bomhard, bommert, bombix, bombard, and bombardo, from the Latin bombio, to humn or buzz, which exactly describes its peculiar tone (*Plate III.*).

As was the fashion in bygone times, the pommer was made in a variety of sizes, so as to form a complete set or choir. The compass of these instruments is very limited, reaching only two notes above an octave. A "set" would include the small treble schalmey (7), discant (5), alt (4), tenor (3), bass pommer (2), and sometimes a gross-doppel-quint-pommer (1), (grand double bombazet), was added. This latter instrument was of great dimensions, measuring 10 feet 8 inches in length.



Modern Oboe.

The full choir embraced a compass from the contra F to $\bar{\bar{d}}$. I have read, but cannot call to mind in what work, that at a certain ceremonial procession one of these double pommers used in the band was carried on gaily coloured ribbons by two men, whilst a third man fingered and blew it. One can easily imagine the quality of this giant's tone. In all bands of any importance these instruments formed an essential part; and pommers, fifes, zinken, and trombones were generally united to form the better class of town bands towards the beginning of the seventeenth century. By slow degrees the shawm has at last reached a state of almost perfect construction, and out of the ashes of the gingrina arose the *oboe*, one of the most delicate instruments of the modern orchestra. The tenor pommer merged into the beautiful "cor-anglaise" (13), with its "weeping" tone, and the bass-pommer grew into the *bassoon*.

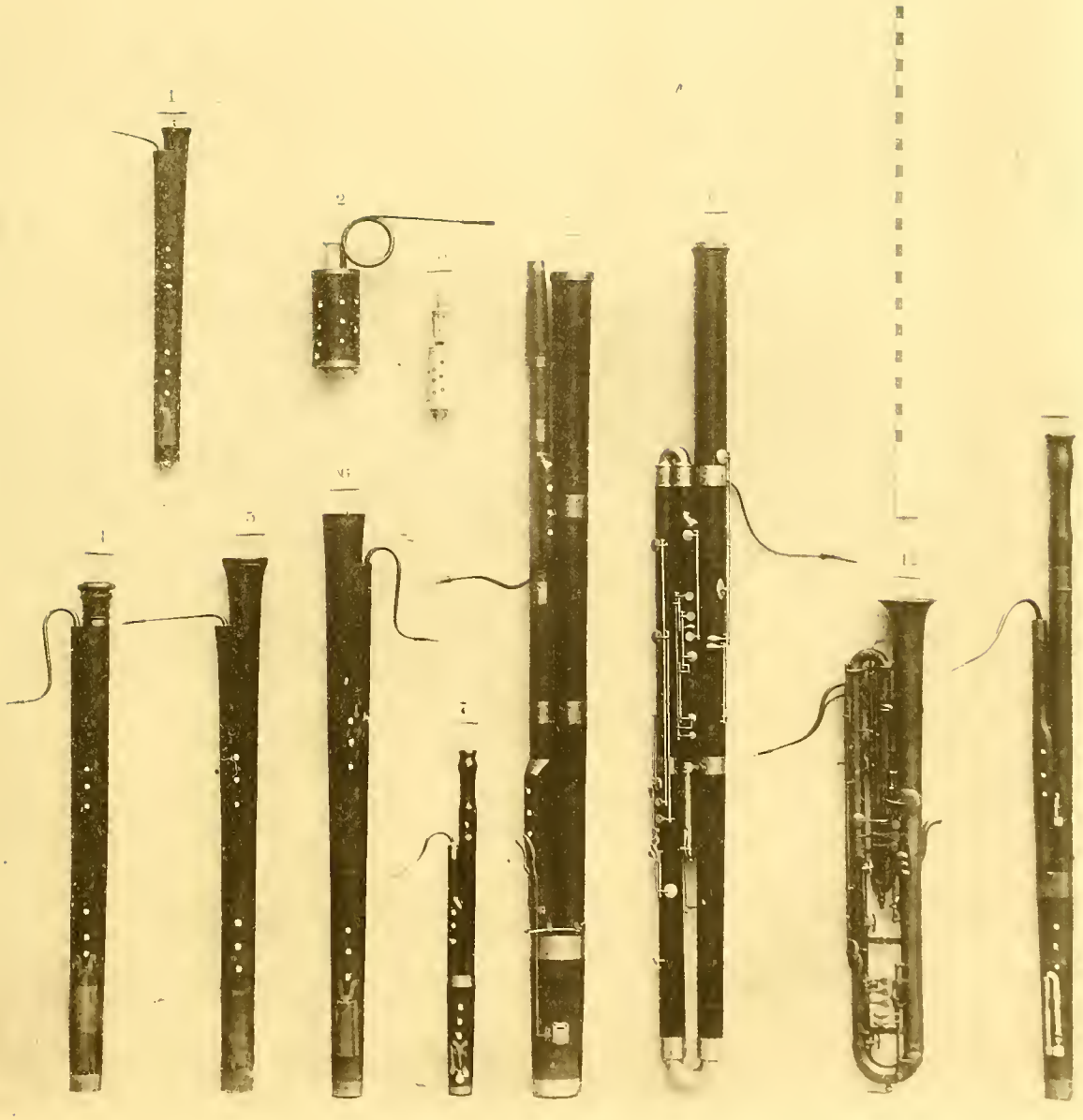
Schubart, in his "Æsthetic der Tonkunst," endeavoured to compare the characteristic tone-colour of different instruments to a corresponding type of humanity, and calls the oboe the beautiful coquette of the orchestra, whilst he likens the bassoon to the comic man of society. (An alto-oboe, named oboe de caccia, was known and employed in Bach's time.)

Many modifications of the pommers are in existence, but the variety in shape does not bear an equivalent variety of tone-colour. Figure 9 is called a "bass-musette." The bore of this instrument is more conical than that of the pommers; yet the tone is very little different. Nos. 10, 11, and 12 show the gradual progress in the evolution of the oboe.

c. Another "choir" of instruments of very nearly the same tone and fingering as the above, but of a rather superior construction, was called *basanelli* from their inventor, a celebrated Venetian performer and composer: Johann Bassano by name. Prætorius says they had a more delicate tone than the pommers, and their compass reached 13 notes of the diatonic scale. The said "choir" ranged in compass from C on the bass to $\bar{\bar{g}}$ on the discant-basanelli.

An instrument very similar to our bassoon, called fagott, *Plate IV.*, was three centuries ago manufactured in a number of different sizes, and comprised double-bassoon, doppel-fagott, (German) the lowest note of which was contra G; open chorus bassoon (6);

PLATE IV.



covered chorus bassoon (4), (sourdines); kortholt (also called dolcian, and in English, Singel-kortholt), tenor (1); alto and discant or exilent fagott, both smaller than the kortholt. In their ancient shape, the double tube was cut into a solid piece of wood connected at the bottom by a metal tube. It had six finger-holes and only two or three keys. Its compass was extremely small, comprising about one octave and a half. The larger sizes were seldom in tune, the finger-holes, like those on the bass block-flute and bass-pommer, being too close together. However, it was a great favourite with musicians, and its tone seems to have been more delicate than that of the pommer; it was therefore more frequently employed in combination with vocal chorus. Another species of bassoon called "dolcians" (sweet sound) had its mouth covered with a perforated cap, which softened the tone. There is a great likeness in all these instruments, their compass, fingering, production, and character of tone being in every case almost identical, and their shape simple varieties of the old Schalmey.

d. A most curious kind of bassoon called rackett or rankett consisted of a stout round or square cylinder of about 13 or 14 inches high. Inside of this nine tubes lay parallel to each other connected at the ends by bent metal joints, and thus forming within the bass racket a continuous tube of nearly 10 feet in length. Several holes bored in the body of the instrument communicated with each section of tube, and as these holes were at various positions round and about the racket, many of them could not be fingered, but had to be closed with the soft parts of the hand. It must have been a most difficult instrument to perform upon (2). At the top of the central tube a broad bassoon reed was inserted, while the opposite end of the tube was covered, as in the case of the dolcians, with a perforated cap. Even Prætorius, who was accustomed to the imperfections both in shape and tone of the old instruments, could not say much in its favour. He describes it as "having a very 'still' (dull) sound, somewhat like that produced when singing through a paper-covered comb, and having only as many notes as there are holes in the body; but a *good master* will be able to produce a few notes over the first octave. If combined with the viol de gamba, and when a full choir of them play, it is very sweet to listen to." Mersennes calls this instrument a *cervelat* (sausage), and describes a smaller kind, of but 5 inches high (3). Sir J. Hawkins relates that one of these instruments was manufactured for the Earl of Aberdeen but "it did not answer expectations; by reason of its closeness the interior parts imbibed and retained the moisture of the breath, the ducts dilated, and broke. In short, the whole blew up."

At the close of the sixteenth century Canon Afranio at Ferrara invented an instru-

ment which he named Phagotum. His nephew Albanesio published a description of it in 1539, with an illustration. It looks much like an organ, and was so cumbersome that one man blew it with a bellows while a second fingered it. All, or nearly all musical historians agree that in order to make the great bass pommer or similiar instruments more compact and more comfortable from the players' stand point, Canon Afranio conceived the idea of cutting the 8 to 12ft. long tube of the bass pommer in halves and tying them together; and that this "tying into a bundle" (Italian, fagotto) gave the name to the instrument. Looking at the "phagotum," however, one cannot help smiling at the idea of its being handier than even the most gigantic bass-pommer ever made.

But we have to consider that as early as 1550-78 the Nüremberg instrument maker S. Schnitzer produced such fine fagotts (bassoons) that they were in special request with the best players all over Germany. It is not probable therefore, that the short interval which elapsed, viz., 1539 to 1550, was sufficient to popularize an Italian invention to such an extent as to make it universal, and I am afraid we must relegate Canon Afranio's "tying the fagot" to those venerable myths whose only charm consists in their antiquity. The French word bassoon is derived from the use to which the instrument was put in playing the bass parts of the Hautbois choir. The "basson d'hautbois" (No. 11 on Plate IV.) represents a bassoon of the beginning of this century, while No. 8 is a contrafagott of the same time.

The contrabassoon is a most effective instrument in large orchestras, but more especially in military bands. For the former purpose the kind made of wood is the best (9), but for the latter the metal one is preferable (10). It has a powerful reedy tone, and forms a fine bass to the choir of reed instruments. Of course the original construction of bassoons has to some extent been gradually departed from, and it is only in our time that it has been brought to the state in which we possess it.

Another instrument of a similar kind, called after its inventor, Sarrus, *sarrusophones*, consists of a conical tube of metal, several times curved about itself, and played with a bassoon reed. With this instrument the inventor wanted to supplant the oboes and bassoons in military bands. Its tone, however, possesses neither the characteristic timbre of the one or the other, and being even more difficult to keep in order for military band purposes than either of the former, it has never come into general use. This also is made in a choir of six or seven sizes: soprano in $\overline{\overline{e}}\flat$, soprano in $\overline{b}\flat$, contralto in $\overline{e}\flat$, tenor in $b\flat$, baritone in $E\flat$, bass in $B\flat$, contrabass in $E\flat$, and contrabassoon in $B\flat$.

e. All the preceding instruments are, or were, played by placing the reed

PLATE V.

between the lips, whereby due command over the shading of the tone is obtained. But the next few instruments (*Plate V.*), which deserve only a passing notice, have, with the exception of bagpipes, long gone out of use. The peculiarity which distinguished them was, that their reeds were enclosed in a kind of box or capsule, into which the performer blew (2). This, naturally, took away all command over the quality of tone, which resembled that produced upon the chanter of a bagpipe. They were named respectively: *krumbhörner* (German) or *curved horns* (1, 2, 3, and 4), *kortholt* (which was a sort of bassoon with a "muted" or covered bell, mentioned before), and a smaller sort of pipe, named *schryari*, literally screamers. The lowest note on all these instruments was excessively harsh, and to soften this, and also mellow the general tone of them, the bell-end was either completely closed and a small hole bored at the side of the bell, through which the deepest note sounded, or they had a perforated cap put over the bell. Kortholt and schryari dropped out of use a long time ago, while the krumbhorn was still employed to within the middle of last century, and was in olden times a favourite for sustaining the accompaniment of vocal choruses. As shown in the illustration, krumbhörner, like most other contemporary instruments, were made in a "choir," or "concord," of different sizes. Instrument-makers of olden times were fond of giving new names to any deviation from the accepted pattern; hence arises a rather extensive list of instruments, bearing all the characteristics of those already named, but the nomenclature of which is apt to confuse the student of this subject.

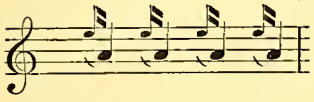
The *bagpipe*, although utterly useless for orchestral purposes, is nevertheless an important instrument, firstly on account of its venerable age, and secondly on account of the great popularity it always enjoyed with the masses. Printz in his "Musica Historia" says that the bagpipe is mentioned in Daniel iii. 5, but it is not so in the English version of the Bible. He, however, gives a Hebrew authority, describing it as "a bag made of ram's skin, with two pipes fastened in it, one atop, the other below. Into the top one the wind is blown, and the bottom one emits the sound."

Whether it is mentioned in Daniel or not, it certainly was known to eastern nations before the time of the Exodus. The Greeks called it *symphonia*, a name they gave to every instrument upon which several sounds were produced simultaneously. The Latins called it *tibia utricularis;* the Italians *cornamusa*, and a smaller shepherd's pipe *zampagna pastorale.* The French name is *musette*, or *sourdeline* (*Plate V.*, 6). This curious instrument is of the eighteenth century, and of an elaborate construction. The chanter gives the scale

and with the keys the supplemental notes ; the little chanter with the aid of six keys gives the notes, and the drones are tuned either in or ; evidently an instrument specially designed for an unusually clever performer. The Germans have several kinds, and the generic name for the instrument is *Sackpfeife*, but more commonly *Dudelsack*, a very appropriate description, *tootingbag.*

The varieties of these "tooting bags" were many in every age, and it would be useless to enlarge upon them. Suffice it to say that in its modern shape it has a "*chanter*," or shawm, upon which the melody is played; the reed of the chanter is a double one, similar to that of the oboe. Two or three long pipes, called *drones*, on which the sound is produced by a strong single reed (on the same principle as those which children make by an incision on a green cornstalk), are thrown over the left shoulder, or, as it is on some of the smaller ones, may hang down. All these pipes are fastened into a leather bag, which frequently consists of the complete skin of a goat, with the hair on; this is held under the left arm and kept full of wind blown through a small tube at the top. The most noted species are the *bock* (the ram), a German kind mentioned by Prætorius; the *great bock* (see vignette on titlepage), the *Shepherd's pipe*, the *Dudy*, the *Irish*, the *Northumberland*, the *Highland* bagpipe, &c., &c. On the *Irish* pipe the supply of wind is regulated by a pair of bellows, which are held under the right arm (*Plate V.*, 5), which arrangement we also see on the musette, No. 6.

NOTES ON DIFFERENT KINDS OF BAGPIPES.

In the scale of the Highland military bagpipe the fourth and seventh are defective ; they are acoustically imperfect, and the fourth is too sharp, whilst the seventh is too flat. The whole of this class of "instruments" suffers from the same defect. But what is more curious than that, is the arrangement to add to a chanter which produces the imperfect scale of G a drone-bass of A. It seems as if it rested upon a special design to destroy any approach to "music," but to have the drone only for the purpose of noise. It is to this incongruity that the "rasping" effect of the military bagpipe is due. It is a disputed question whether the old Scotch bagpipe produced the pentatonic scale, i.e., *without* the fourth and seventh. Some old Scotch melodies exist which lead one to believe that such was the case. But this is outside our present discourse. In Great Britain the bagpipe is a decided favourite, and in ancient times it was the only instrument which on public occasions was employed ; for instance it is recorded that the magistrates of some towns hired bagpipes for the purpose of encouraging the labourers at their task of road making, etc. A peculiarity of the pipe is the impossibility of producing a staccato, or, to express myself less professionally, a succesive repetition of the same note must be obtained by the interjection of what pipers call a "cut." Thus, if the performer has four a^{s}, he would not be able to produce but would have to separate them thus  (or by any other note he likes to use for the cut).

The necessity for these "cuts," which must be fingered with great rapidity, led to their special cultivation, and at last whole groups of gracenotes, many of which groups have distinctive names, were used with such prolixity, as to overcrowd a simple melody almost out of recognition. I append a tune extracted from D. Glen's Highland bagpipe tutor, which will demonstrate this better than any description can do.

THE DUNDEE HIGHLAND VOLUNTEERS' MARCH.

M. McKINNON.

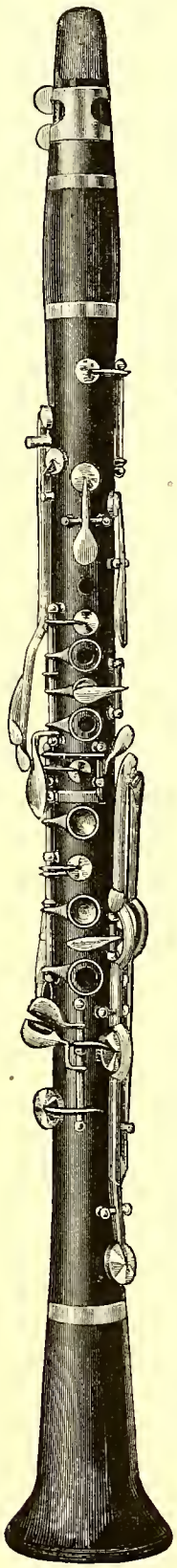
It will be seen from this that it is by no means an easy task to play the bagpipe well. The influence mutually exercised between song and a really national instrument like this, is shown in the reproduction of the so-called "snap," in vocal music, which is peculiar to Scotch songs. It is almost identical with the cut :

In Scotland there are periodical contests between pipers, and the people will come from remote parts of the country to feast their ears with the sound of the "national instrument." That in former ages it was considered a fine *musical* instrument, we have proof from the fact of its forming part of the royal bands, as stated in the previous chapter. In the nave of Exeter Cathedral is a beautiful, and to the musician especially interesting Minstrels gallery. On the front of the stone balcony the following orchestra of twelve minstrels is carved : No. 1 plays upon the *cittern*, an instrument somewhat similar to a guitar ; No. 2 on a *bagpipe ;* No. 3 on a sort of *trumpet* or zinke ; No. 4 on a crowth, or ancient kind of fiddle ; No. 5 on a *psalterium ;* No. 6 on what seems to be the ancient *Calamus pastoralis*, a sort of small shawm (by Mr. Carl Engel denominated a syrinx) ; No. 7 on a *trumpet* denominated by Mr. C. Engel a sackbut, with which I cannot agree ; No. 8 on a *regal*, a small portable organ ; No. 9 on a *gittern ;* No. 10 on a *shawm ?* No. 11 on a *timbrel*, a kind of tambourine with two rows of jingles, and No. 12 beats a pair of small *cymbals*. From this monument we obtain a fair idea of the orchestras of the era of the thirteenth and fourteenth centuries, as we may presume that the design would only embrace what was then considered the highest class of instrumental music. In the same cathedral, on the west side of the Lady Chapel, is the tomb of Bishop Walter Bronescombe, who died in 1280. Among other celestial performers with which it is adorned you will find a "sweet little cherub soaring aloft," playing the bagpipe ! It is an undoubted fact that if one is accustomed to hear the bagpipe from early youth, so that it gets associated with certain mental conditions, it will preserve through life the power of exciting the listener to enthusiasm ; but to anyone not accustomed to it the reverse is the case. Hence most of us will assent fully to the late M. Jullien's opinion, who, being once cross-examined by an enthusiastic Scot with regard to his ideas of the "magnificent effect" of the bagpipe, said he quite agreed as to its beauty when *looking* at a stalwart piper, arrayed in all the the picturesque dress of a highland clan ; that was undoubtedly a fine sight. But with reference to its *musical* effect, he could only imagine *one* way in which it could be enjoyed properly. Of course the

Scot was eager to hear from such a good authority what the way referred to was, when Jullien calmly replied: "The finest effect can only be produced if the piper blows at the top of a high mountain, and the listener is far down, at the end of the adjacent valley."

Instruments with a single reed. (*Plate VI.*)

An instrument also called shalmey, or chalumeaux, existed in Europe, about the twelfth or thirteenth century, which was sounded by a single reed, laid upon the upper side of a beaklike mouthpiece; the fingering of the instrument was the same as that of the double reed shalmey (12). The very old specimens had no keys, and, as upon all the old instruments, the chromatic notes were produced by cross-fingering. An instrument-maker at Nuremberg, Johann Christoph Denner, added, about 1690, the *a* key for the left hand, and when further experimenting for the improvement of the instrument, discovered the principle that on opening a key, which now is known as the *b♭* or speaker key, the sounds produced in the lower register rose a twelfth higher, instead of an octave as upon all other instruments. This invention, though leading ultimately to the construction of one of the most valuable wind-instruments we possess, namely the *clarinet*, lay for a long time fallow, and a whole century and a half scarcely sufficed to bring it to its present state. Its name is derived from the high trumpet-parts, which were anciently called "clarini," and as the tone of the perfected new instrument was of great power, the diminutive suffix was added to the old word, and it received the name of *clarinetto* or clarinette. In the time of Denner, the reeds were frequently made of whale-bone, or closegrained pinewood, and we can fancy what tone they produced. The improvement of the manufacture of reeds from cane kept abreast of the gradual development of the body of the instrument, which can be easily traced on *Plate VI.* from No. 12, back to No. 2. The present clarinet is really the most important constituent of our military bands; its great compass, embracing the chromatic scale between with some still higher notes forthcoming under the hands of an artist, its sonorous tone, and comparatively easy manipulation, give it a position in wind-bands analogous to that of the violin in the orchestra. Berlioz, in his treatise on instrumentation, calls it an essentially *heroic* instrument, fit for the expression of the most exalted musical ideas. Clarinets are now made in a great variety of sizes.



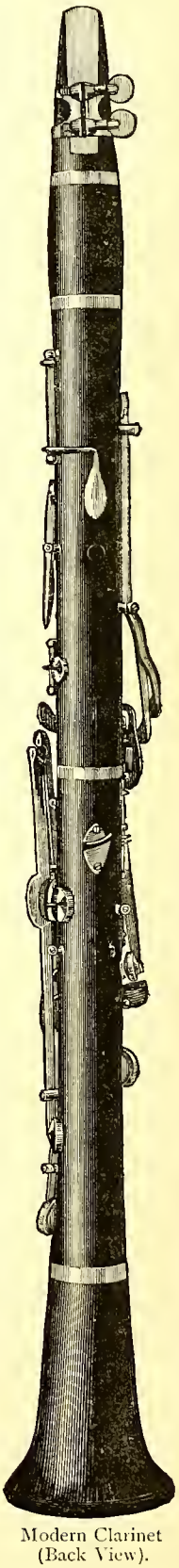
Modern Clarinet (Front View).

There is, however, a solid reason for this multiplicity of differently pitched instruments, namely the increasing difficulty of manipulating rapid passages in keys of more than four sharps or flats. The clarinet in C would be probably the best for all purposes, but unfortunately its tone is not nearly so rich as that of deeper pitched ones in B♭, A♮, &c. ; hence composers prefer to score for clarinets the pitch of which corresponds with the key in which their compositions are written, thereby facilitating a clean execution of passages which otherwise would be too hard, and obtaining a richer tone as well.

In military bands the following are in use: A♭, (a sort of piccolo clarinet, specially in use in the Austrian bands), in F, E♭, C, B♭, F (tenor, called bassethorn) (14), E♭ (called alto clarinet but should be tenor), and B♭ bass clarinet (1) an octave deeper than the usual B♭. For operatic music, the clarinet in A♮ is added, while in dance music there are also E♮ and D♮ ones employed.

An extraordinary device to shorten the length of the bassclarinet is shown at 13; the tortuous bore of this instrument had to be cut out of two pieces of wood, which were afterwards fastened together, the accurate accomplishment of which must have entailed a great deal of labour. Of course it remains a solitary "curiosity," as such a device could never further any useful purpose.

The whole family of clarinets have a cylindrical tube. At the beginning of this century a French mechanic made a clarinet of wood, with a conical tube, which, however, met with little success. Adolph Sax was the first who constructed a conical body of metal, with a clarinet mouthpiece, and all the holes covered with large keys, calling it, after himself, the Saxophone (15). The bell is turned upwards, while the mouthpiece is fixed at the top of the bent tube. The fingering is similar to the oboe or flute, and the different octaves on the instrument are produced by greater pressure



Modern Clarinet (Back View).

of the lips, assisted by "speaker" keys, as on other reed instruments. It combines somewhat of the tone quality of the higher notes of the horn, combined with the reed-timbre of the clarinet. As a military band instrument it is of great value when employed in a complete choir of soprano, alt, tenor, and bass, as its tone forms an admirable tonal link between reeds and brass. But the difficulty is, that such addition would render all the music hitherto accumulated, and which is arranged according to the prescribed regulation, useless. The loss of the large repertoire of many years' growth would far outweigh any gain from the adoption of the saxophone. As the compass of the saxophone is not very great—two octaves and two or three notes more—it is impossible to utilise it for the clarinet parts, which all require larger range. The addition of a "set" would necessitate the great labour of writing parts for every piece desired by the conductor. The French bands have been using it, almost since its introduction, by order of the government, and it gives their bands a peculiar tone-colour, distinct from that of the bands of other nations. The Austrian bands, which are undoubtedly the best in Europe, have always excluded it, as have those of Germany.

In the year 1839, J. F. Wieprecht, of Berlin, constructed an instrument which he named *Batyphone*. It was somewhat similar to No. 23 on *Plate VII.*, but instead of the mouthpiece of an ophicleide, one like that of a bass-clarinet was substituted. It produced a sonorous reedy tone of sufficient volume and depth, and seemed well adapted to assume the place of the proper bass-instrument of the wood-choir.

Wieprecht endeavoured to fill the hiatus, which at present exists in all large wind-bands, where, even in the softest wood-instrument accompaniments, the bass-part is almost invariably rendered on the Bombardone. That there is a frequent want of proper balance in the present construction of wind-bands cannot be denied. Yet, the Batyphone never obtained sufficient notoriety to gain a permanent adoption in military music, and a better instrument to fill its place is still one of the things to be desired.

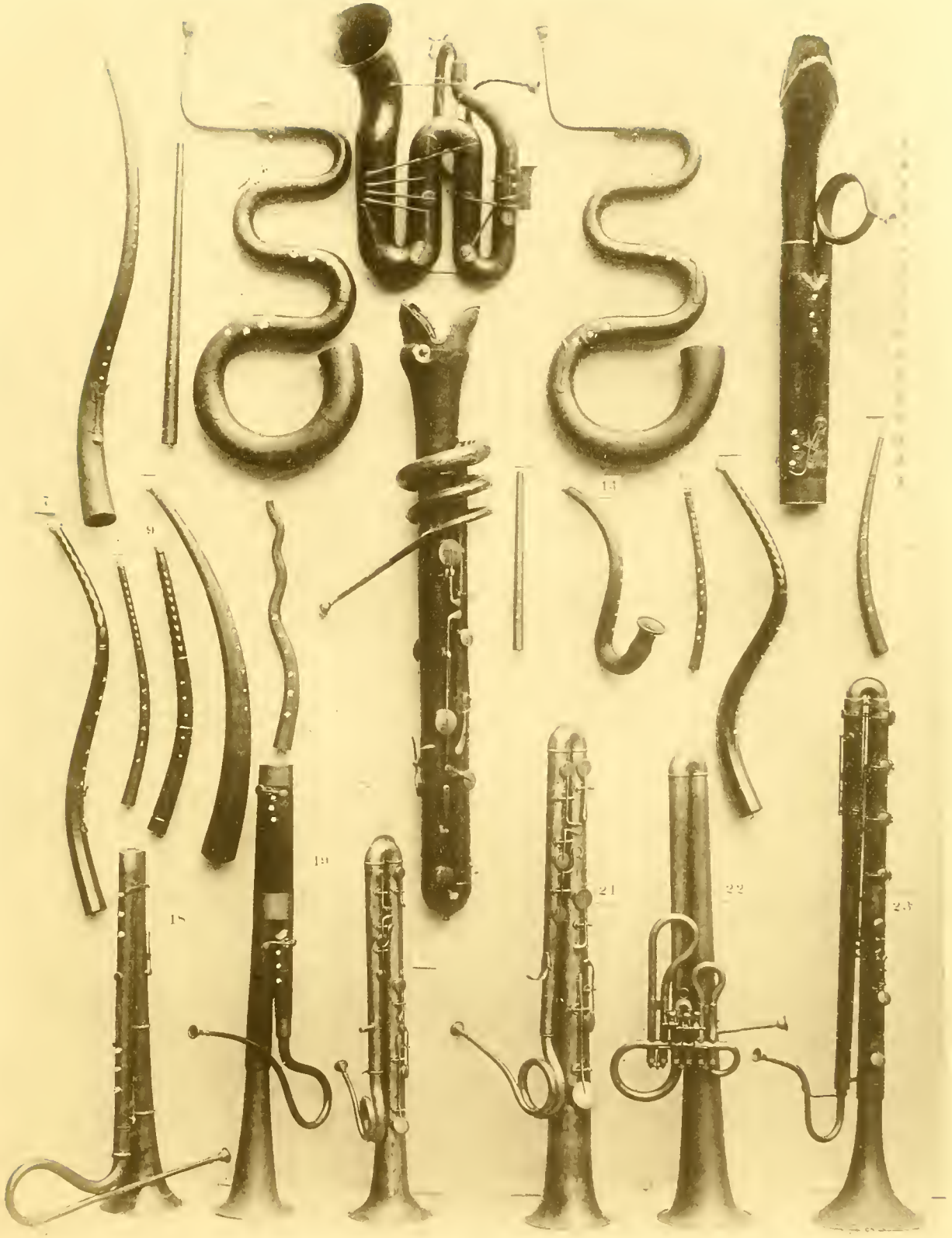
It is an established fact that for æsthetical distinction of tone a reed produces the best tone upon a wooden instrument, whilst the vibration of the human lips in a cup-shaped mouthpiece produces the best quality upon an instrument made of metal.

THIRD DIVISION.

The first class of instruments under this head consists of what Richard Wagner designates "Racenkreuzungstonwerkzeuge," literally "hybrid tone-tools," the body of which is that of a pure wood instrument, whilst its tone is produced upon a cup-shaped mouthpiece by the vibration of the lips, as it is upon all proper so-called "brass instruments." The principal, and in medi æval times most important

instrument of this class is called *Zinke* (German), *cornetto* in most other languages, and lituus (Latin).

a. All historians agree that this is one of the oldest wind instruments, the invention of which dates almost from prehistoric times. The Hebrew "keren," ramshorn, frequently mentioned in the Bible, may be considered its ancestor. The manipulation, or "fingering," is like that of the shawm, flute, pommer, &c. The material of which it was made consisted either of horn, bone, wood, or ivory, which was, in the former three kinds, generally covered with leather, whilst those of ivory were sometimes carved in most artistic designs. It has six lateral holes, but the most ancient ones had perhaps two or three less, whilst the latest ones had one or two more, which were covered by keys. There were several sizes, forming a "choir." (*Plate VII.*) The first kind consisted of a straight tube of wood, slightly conical in bore, with the mouthpiece turned on the same block of wood. Its name was "*stille Zink*," *cornetto muto*, soft cornet, on account of its having a more delicate tone than the other kinds (2 and 13). The second was almost identically similar, the only difference being that the mouthpiece was separate, and could therefore be adjusted to the embouchure of the player. Its bore was slightly wider and its tone louder than the previous one. It was called "*grader Zink*," *cornetto diritto* (8, 11, 15, 17). The third variety is called "*krummer Zink*," *cornetto curvo*, curved cornet; this was shaped in a variety of forms, and larger than the former two (1, 7, 9, 10, 14, 16, and 17). The nomenclature of these three kinds at first denoted not only a distinction of tone and shape, but also indicated the pitch; the Cornetto "muto" being the highest, the "diritto" the next below, and the "curvo" the deepest of the three. In course of time, however, both the second and third species were made in straight, curved, or serpentine shape, and the denomination partly lost its original significance. Another kind, of a wider bore than number 10, and sometimes of greater length, was used by the Thürmer (watchmen on the tower) to signal the time, blow the fire-alarm, or give warning of an approaching enemy, and was ironically called the "Stadt-kalb," or town-calf. The compass of all of them was two octaves, from a to $\bar{\bar{a}}$, which an expert player could extend a few notes more by cross-fingering. Having a powerful tone, approaching somewhat to that of the trumpet (its mouthpiece being cup-shaped like that of a brass instrument), and being capable of producing a chromatic scale, which the trumpet could not, it was a great favourite both with players and composers. In France, Germany, and Italy no orchestra of two or three centuries ago was considered to be complete without it, and it was especially cultivated in all good town-bands. Amongst the classical



composers who wrote for it may be mentioned S. Bach and E. Bach, while Gluck employed it for strengthening the choruses of some of his best operas. But for the more cultivated ears of modern amateurs it was found too harsh, and even the name of such a musical giant as Gluck could not prevent its absolute removal from the catalogue of modern "tone tools." The instrument was most difficult to manipulate, and only very superior musicians could play it in tune.

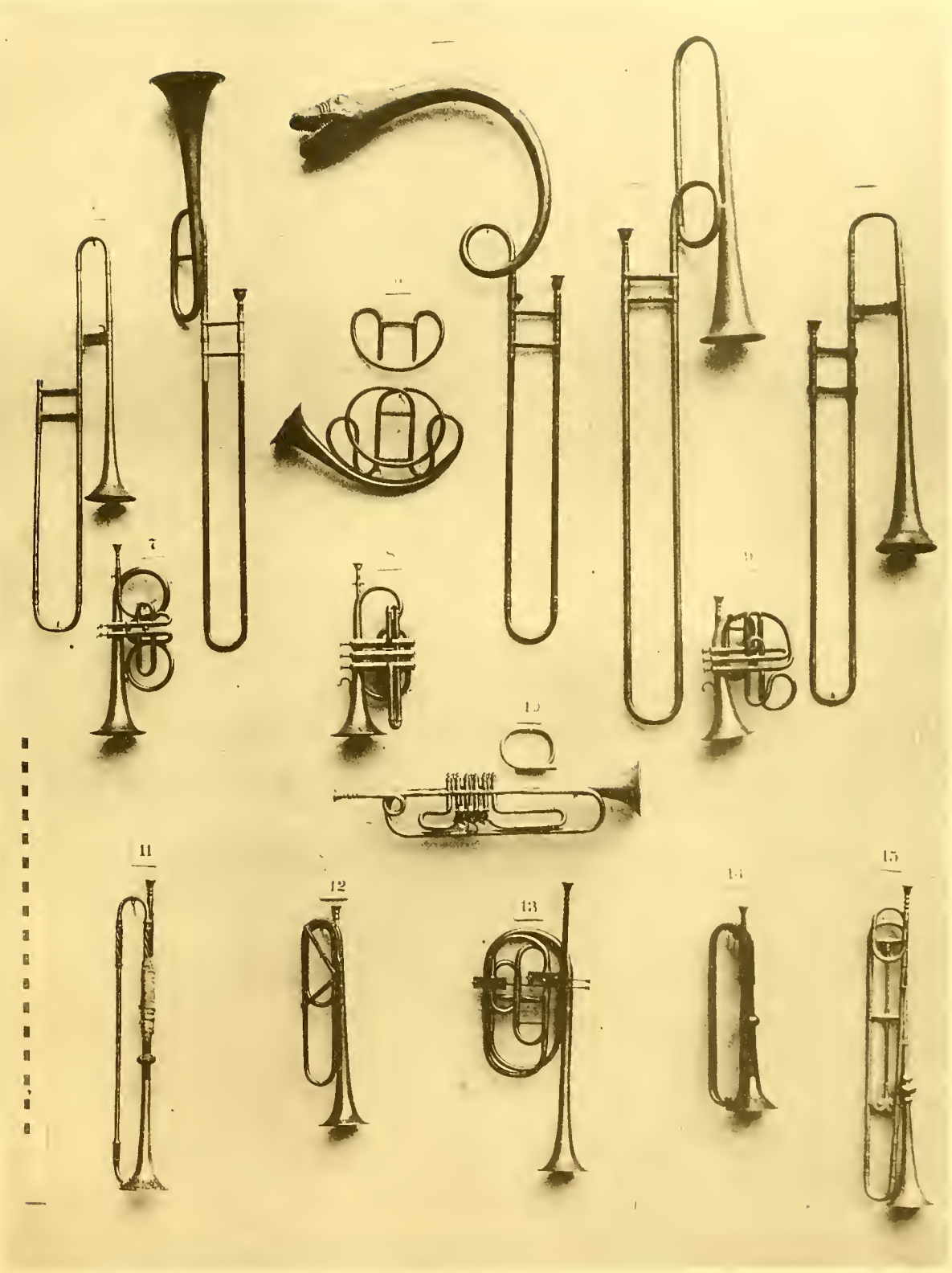
A larger Zinke, somewhat in the shape of an S, and five notes lower in pitch than the cornetto, from *d* to $\bar{\bar{d}}$, was used as a bass to the choir, and called *corno*, *cornetto torto*, or *cornon* (1). Its tone was of a very coarse and disagreeable kind, and many experiments were made to improve it, resulting in the production of the *serpent* (3). At first this instrument had the same defect that all large instruments in their infancy suffered from, namely a very false intonation, arising from the holes being placed too close together. The capability of the span of the hand had to be considered, and not the acoustically correct position of the holes. When during the last century the application of keys to instruments became universal, it was then possible to place the holes in their proper places and proportion them to the size of the instrument (5, 4), and though it never had a smooth tone, yet the serpent enjoyed great popularity. A century ago a French musician conceived the idea of making the serpent in a straight tube, the two halves of which were to be arranged bassoon fashion, side by side (6). Being much handier in this shape, it was quickly adopted as the Bass instrument of military bands (18, 19, 23, 31); the next improvement was its manufacture in brass, making it still more shapely and lighter. I distinctly remember having seen in childhood a large Austrian band, which made a lasting impression upon me; it had about 5 or 6 brass serpents in the front rank, the bell of each being shaped like the open mouth of a huge serpent (12), painted bloodred inside with huge white teeth, and wagging tongue which moved up and down at every step! For "picturesque" effect—I never forgot *that;* as to what or how the band played I remember nothing except those terrible open jaws!!

The brass serpent was introduced as the "basshorn," but is almost identical with the ophicleide (20,21); similar causes producing similar results, it is of frequent occurrence that an improvement of an instrument, produced in one country, emerges a short time afterwards in a scarcely modified state, but with an entirely new name, in another.

b. Trumpet:—German, Trompete; Latin, tuba; French, trompette; Italian, tromba, or clarino. (*Plate VIII.*) A cylindrical tube of about four feet long, the two last of which are slightly conical, ending in what is called the bell. This tube

is wound once round, to allow of easy manipulation (11). The trumpets mentioned in the Bible were probably fashioned from the horns of different animals. But they must also have had metal trumpets, probably of a straight, or but slightly curved, shape. That there were two kinds is proved by the distinction which is maintained between the "shofar," or "keren," and "khatsotsrat." Luther, in his German translation of the Bible, interprets the one as "Trompete" and the other as "Posaune" (trombone), and keeps to that distinction throughout. As the original trombone was nothing but a trumpet of longer tube and wider bore, it seems so far correct. The one was played on all ceremonial occasions in the temple and also at public rejoicings. The other was used for military purposes. Thus, Luther says the *Posaune* was played before the walls of Jericho, the archangel's *Posaune* will sound at the day of judgment, whilst the ordinary camp signals were given on the trumpet. Josephus mentions in his "Antiquities of the Jews" the astonishing fact that King David ordered the making of 200,000 trumpets of silver, after the pattern invented by Moses, for worship in the temple of Jerusalem. The idea of finding 200,000 men to play these trumpets necessarily leads us to the conclusion that the Israelites of those times must have been a most wonderfully musical nation. To me it seems more probable that Josephus knew how to "throw the boomerang" (to use an Americanism) even before the discovery of Australia. In the middle ages the trumpet was exclusively reserved for the service of royalty and nobility. As I have dwelt upon this subject in the first chapter, it is not requisite to enter further into it here. In the old treatises on musical instruments by Virdung, 1511, and Prætorius, 1618, a distinction is made between "Clareta," or "trumpet," and "Felttrumet." The former was the instrument used by the "learned" trumpeters on state occasions, or in trumpet-bands and orchestras, and was of better make and acoustic value than the "Felttrumet," which is nothing else than the "field-trumpet," which was then, as now, used by cavalry trumpeters to play the military calls upon. The so-called "Thurner-horn" was a sort of middle instrument between trumpet and bugle, and does not deserve any further comment. The *Jäger-trummet* was the hunting-horn, or *cor de chasse*, of which more will be said when we come to the next subdivision. Trumpets were played in considerable numbers together, and formed the stately *trumpeter bands.* Strange to say, they never were made in "choirs" of differently pitched instruments, but were uniformly in the key of D♯. These "bands" enjoyed special privileges, and, as said before, were considered of a higher social level than the general body of musicians ; they were by their charters not allowed to play with a town or municipal band, nor at fairs, &c. This distinction was strictly adhered to

Plate VIII.



for many centuries, and led to very highly artistic results. Trumpeter-bands consisted of either three, or oftener four, "parts," to which were added two *timpani*, or *kettledrums*. Though made of the same pitch, the diameter of the tubing differed slightly for the instruments designed to play the higher or lower parts. Thus, the "*clarini*" (comprising instruments for the two highest parts) were made of narrow tubing, with a small mouthpiece, the cup of which was very shallow. The "*tromba*" (the third part of the choir) had both tubing and mouthpiece slightly enlarged, while the "*principale*" (the fourth part) had still wider tubing and larger mouthpiece, to assist the production of the lowest notes. (A mistake is often made with reference to the part called "principale," which is supposed to mean the "principal," or melody part. This is incorrect, as the term is invariably used to indicate the *lowest*, or bass part.) It was not unusual to have trumpet-music arranged for three parts—two clarini and a tromba, with kettledrums. If the latter were absent, the timpani-part had to be played by a "principale" player, and the part was then designated "*toccato*."

The compass of trumpets, strictly confined to the harmonics of the instrument, is very large. In the following stave the portions assigned to the four parts are roughly indicated.

COMPASS OF THE TRUMPET.

Some celebrated trumpeters of olden times were able to master with perfect ease a most astonishing range, and the variety of their artistic double, treble, quadruple, and florid tongueing, executed with great distinctness and brilliancy, was quite marvellous. The cornet has in our time usurped the place of the trumpet, and all the old glory of "trumpeting" has vanished. There are now but very few real artists on the instrument to be found in all Europe. To prove all this it will suffice to look into the scores of Sebastian and Emmanuel Bach, Händel, and especially into that curious tutor "Versuch einer Anleitung zur heroisch-musikalischen Trompeter und Paukerkunst," &c., by Joh. E. Altenburg, 1793, in which a "concert" for seven trumpets, besides other examples, is given, and one is at once enabled to

form an estimate of the artistic capability which an average trumpeter of that era was expected to possess.

It is not always possible to obtain access to these ancient treasures, and to enable the reader to see for himself how far some of the ancient trumpet-parts went; I give a short excerpt from J. S. Bach's Christmas Cantata.

TRUMPET IN D♮.

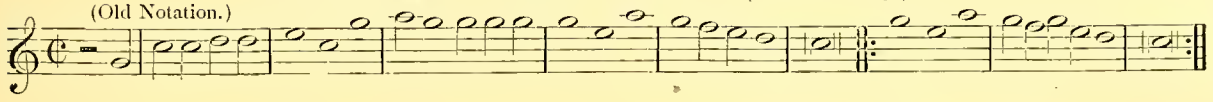
Suppose a cornet-player were expected to perform the above; if transposed for the cornet in A♮ it would look thus:

As the trumpeters were the aristocracy of wind instrument-performers, it is but proper that we should follow the general plan adopted by most historians, and describe their institutions and actions in detail. Field-trumpters, although not "learned" musicians, were generally able to enliven the march of their corps with a few tunes. Many of the old folk-songs of nearly every continental nation bear traces of the influence of trumpet-music. I will insert here a few out of many of them.

OLD FLEMISH DANCE SONG: "AS DE GROTE KNOCKE LUYD," &c.

This song was also used as a Lent-hymn in Catholic churches: "Conditor alme siderum," and afterwards in the sixteenth century was used in the Protestant hymn-books: "O heiliger Schöpfer aller Stern."

OLD GERMAN DRINKING SONG. (16th Century.)



The next tune furnishes a good specimen for the study of the gradual mutation of a melody. "A" is the old Netherlandish song: "Wilhelmus van Nassouwe," dating from the wars between Holland and Spain, 1568; this tune, however was only adapted to the patriotic words of the time, and of a much earlier date, known formerly by the name of a popular song, "Van Charles." "B" is the first variation, and certainly a great improvement. "C," another alteration, called by Willems a "new tune," whilst "D" gives a further alteration, first published in Germany in 1603, and called "Reuterliedlein"—troopers-songlet. The second and last variations are so perfectly adapted to the trumpet, that one cannot help the suspicion that they owe their construction to the trumpeters.

WILHELMUS VAN NASSOUWEN (William of Nassau). 1568.

Both France and Italy have some old folk-songs evidently originating from instrumental sources, probably the hunting-horn. I have looked over large collections of English songs without finding a trace of similar influence.

Trumpeters were frequently attached to the households of great English nobles. To give but one proof out of many: in a memorandum made by the steward of the Duke of Northumberland in 1512, minutely recording the gratuities given to any "Players, Mynstraills, Trumpeters" and so forth, there is this item:

"My Lorde usith and accustomyth to gyf yerely a Dookes or Erlis Trumpetts, if they come VJ together to his Lordshippe VI$^{s.}$ VIIJ$^{d.}$" Six "Dookes or Erlis" trumpeters playing "in consort" to a Royal "Dooke," receiving six shillings and eight pence reward!! Verily, money had a different value in those times!

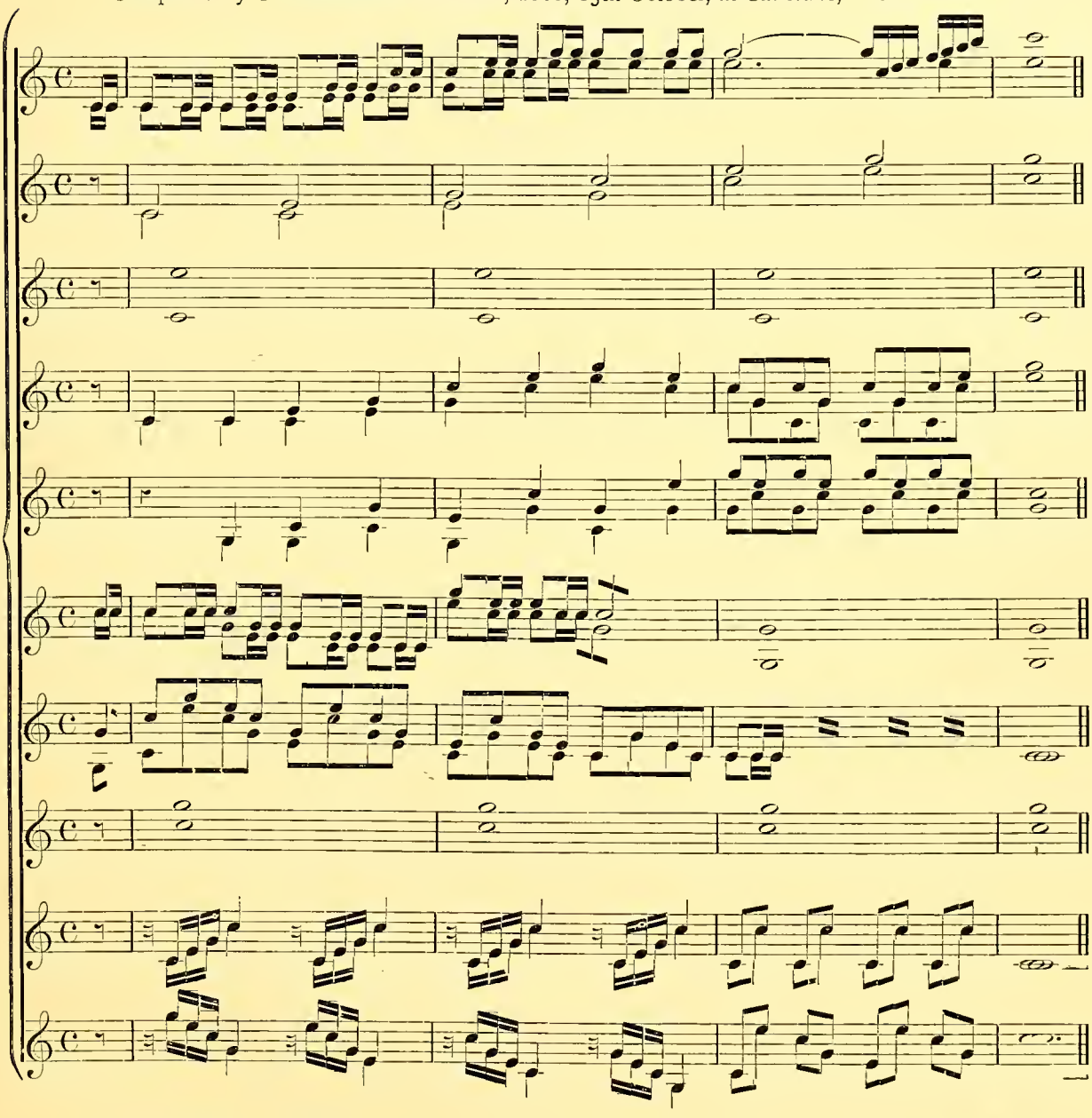
On occasions of state, when the sovereign appeared, or at the banquet when a royal toast was proposed, the trumpets used to announce the event by a "Flourish," or what is on the continent called a "Tusch." This consisted in a wild noisy sort of an arpeggio of the chord of C, each trumpeter playing any variation he liked, within certain general limits, and finishing with "trommetting," *i.e.*, with a long note held out whilst "florrying" the tongue, a process very similiar to the "burr" with which northcountry men pronounce the letter r. The effect is very stimulating, and at the same time has something stately about it. At continental courts the trumpet-flourish is still an institution. Kettledrums (timpani,) are always attached to real trumpeter-music. As a small illustration is better than a long description, I insert here a flourish, reminding the reader at the same time that its variations are endless.

FLOURISH FOR TRUMPETS.

As a curiosity I append a flourish for twenty trumpets in eighteen distinct parts. It was probably the last one composed by a classical master, Carl Maria von Weber, who wrote it in 1806 for the court-trumpeters of the Elector of Saxony. As at the end of 1806 the Elector had himself been raised by Napoleon I. to the rank of King of Saxony, it seems probable that this flourish formed part of the ceremonial on that occasion.

"Tusch" for Twenty Trumpets.

Composed by Carl Maria von Weber, 1806, 15th October, at Carlsruhe, in Schlesien.

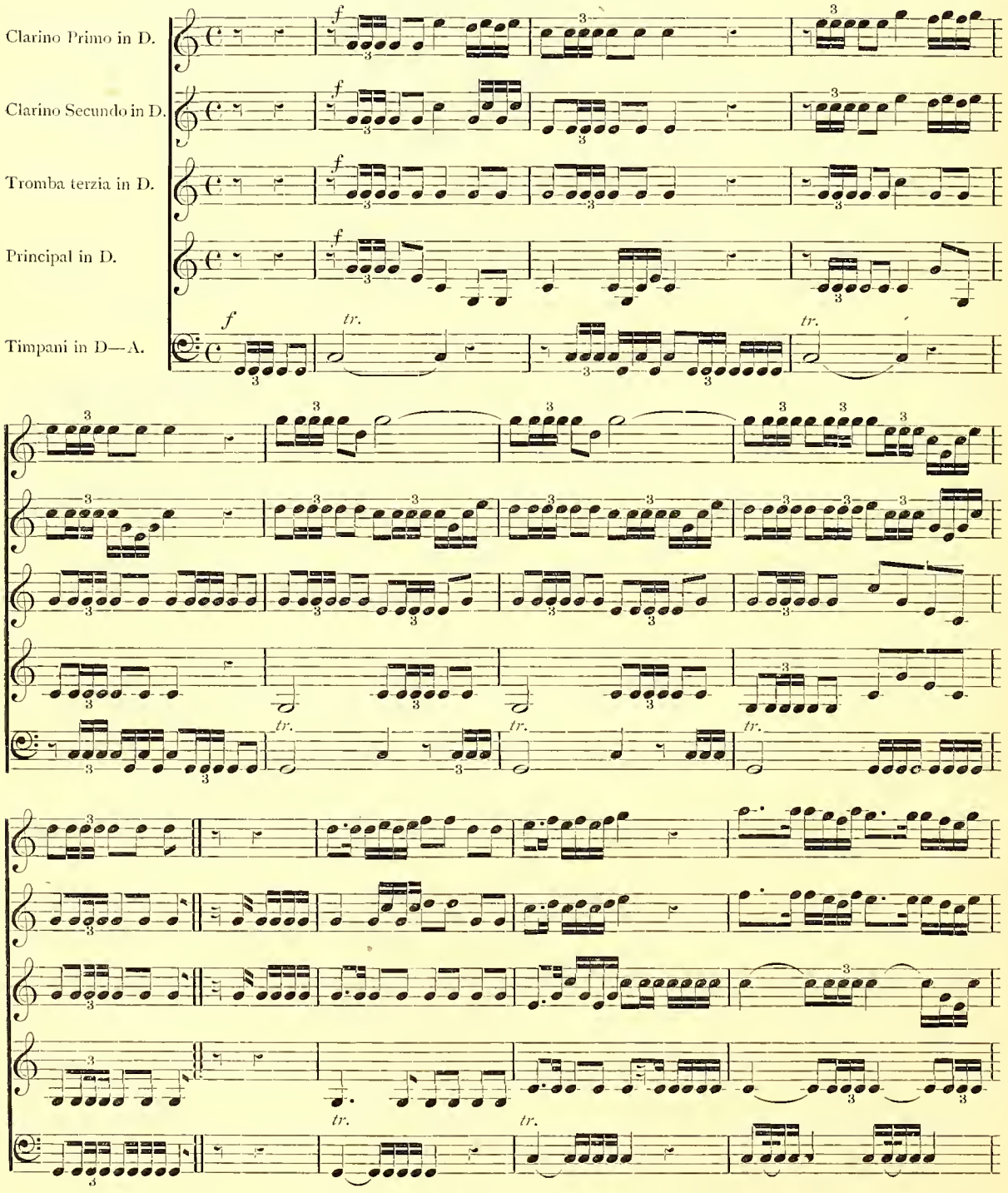


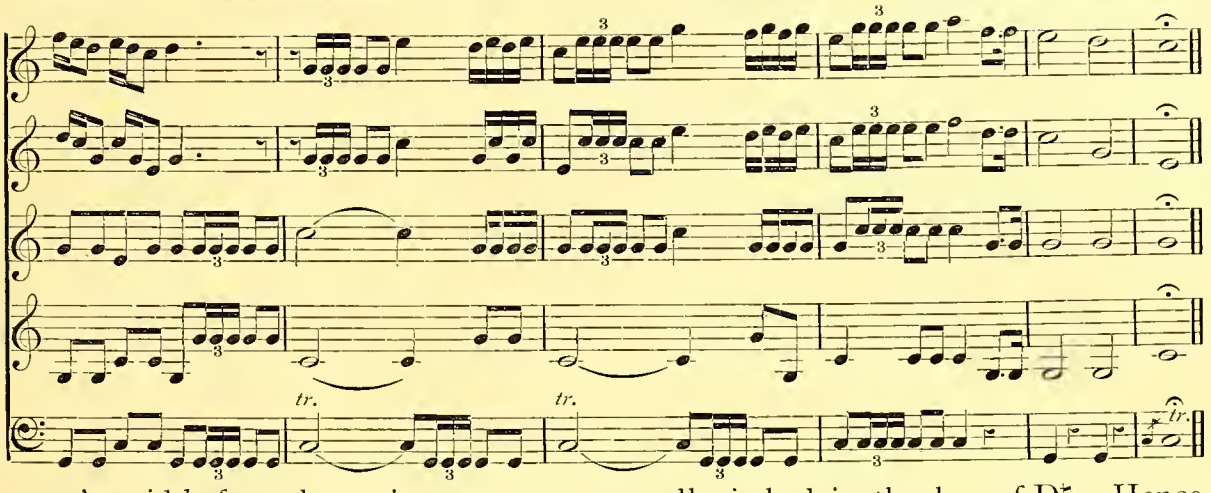
The peculiarly circumscribed capability of the trumpet, combined with its penetrating and brilliant tone, gave to the performance of a full trumpeter-band a very distinct character. There are a number of "Aufzüge" (pieces for public pageantry), "Fanfaren" (pieces similar to Aufzüge), flourishes, and marches preserved. A fair idea of their effect may be formed from the fact that even now a traditional manner is preserved wherever the employment of trumpeter-bands is adhered to on

important court ceremonies. The next following illustration is a fanfare in the ancient style.

GRAND TRUMPETER MARCH.

Aufzug, Feierlich (March, solemn).





As said before, the ancient trumpets were all pitched in the key of D♮. Hence we find, for example, most of the choruses in Handel's oratorios, where the trumpet is employed in the accompaniment, in this key. The first step of making them more useful for orchestral work was taken when during last century the "crooks" were invented. These consist in tubes of various lengths, bent into a circle and inserted at the top of the instrument, and by this elongation it could be tuned into the keys of C, B♭, and F bass (15 and 19, also 6). Then the process was inverted, and making the instrument shorter, the higher pitch of F alto and G was added, and at last trumpets were used in any note of the chromatic scale from B♭ basso to B♭ alto. An attempt was also made to make the trumpet a chromatic instrument by a sliding tube, after the principle of the slide-trombone, but it never obtained more than very partial acceptance (*Plate VIII.*, 15). An important result of the invention of the crooks consisted in widening the capabilities of trumpeter-bands. Not only could they now tune in a variety of keys, but the traditional character of the old melodies, which of necessity was of a stereotyped and monotonous pattern, could be varied by dividing the melody between several trumpets, each of which was differently pitched. Clumsy as the device was, it led to the conversion of the old trumpeter-bands into our modern *brass bands*. The next example will give an idea of the division of a melody for several trumpets.

Trombones were now added, and later on horns also, and though yet hampered with many difficulties, brass bands made rapid progress, until the invention of the *valve* placed them upon the standpoint of the present time.

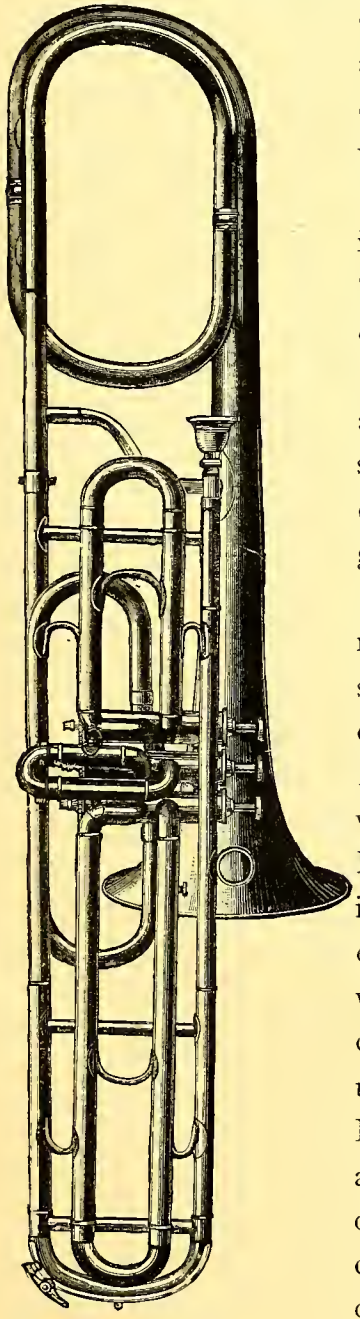
c. The next instrument, the *trombone* (Latin *tuba*, German *posaune*, old English *sackbut* or *saquebut*) is closely related to the trumpet; it seems that the ancient tuba was a trumpet of slightly wider bore and longer tubing, in order to pitch it four or five notes lower, but without the "slide." It is almost certain that the principle of the slide-trombone, consisting of lengthening the instrument by a movable double-slide, was known to the ancients, but seems to have been almost lost during the dark mediæval times. However that may be, slide-trombones (*Plate VIII.*), were in common use in the second half of the fifteenth century, and made in a regular choir of *diskant*, *alt* (7), *tenor* (5), and *basstrombone* (2, 3, and 4), to which later on were added two more larger sizes, the *quart-basstrombone* and the *contra-basstrombone*. The compass from the lowest note of the last to the highest of the first was very extensive, viz.: The following table will illustrate the pitch and range of each kind.

Compass of Trombones.

The slide, taking about two-thirds of the length of the instrument, is divided into seven acoustically fixed points, called "positions," each consisting of a semitone, and by shifting the slide to these a perfect chromatic scale can be produced. The character of tone of the trombone, due to the cylindrical tubing, which gives it a distinctly brilliant timbre, resembles that of the trumpet, combining perfectly with that instrument. It is strange that the trombone was not also consecrated to exclusive royal use, being so nearly related to the trumpet. Happily it was not, and its use was universal both for church musical orchestras and for town-bands. A series of cartoons representing a triumphal procession of Emperor Maximilian I. gives us a glimpse of some orchestral combinations at the beginning of the sixteenth century. On a number of cars four small orchestras are grouped, each of a different

kind. One composed thus: one shawm, one tenorpommer, two curved horns, and one trombone. On horseback rode a "Flanders" band consisting of five pipers on the schalmey and five trombone-players.

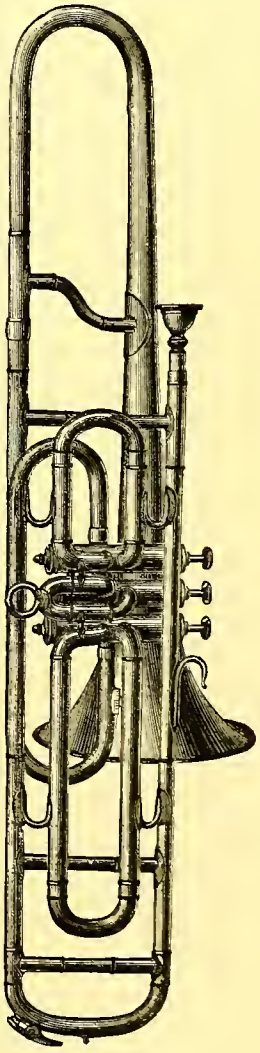
There are still extant some very fine specimens of four-part chorales, with a simple organ accompaniment, round which are grouped from four to six trombone-parts of wonderfully rich construction, winding themselves round the choral parts like a highly coloured garland. Krüger published a work, "Psalmodia Sacra," 1585, in which many numbers of that class are to be found; unfortunately the work is very scarce now.



Modern Bass Trombone, with valves.

When Venice was at the height of her power and wealth it is recorded that at solemn public fêtes, such as the annual "wedding" of the Doge to the Adriatic, &c., the bands often consisted of a strong choir of trombones only. The solemn and powerful tone of the instrument suited the temper of a body so much dreaded as the Secret Council which governed Venice.

It is very remarkable that an instrument of such great value and capability should not have been utilized more by the classical composers of the last century. Handel does not employ it in his great works, and Haydn uses it very rarely. Mozart whose great genius conceived and introduced so many new instrumental effects, perceived also the dramatic power which could be produced by the tone-colour of the trombone, and the wonderful use he makes of it in the last scene of Don Juan, when the Governor's statue appears to summon the hero in the midst of his merriment to his last account, is certainly an inspiration of the highest order. Yet it seems—since these parts



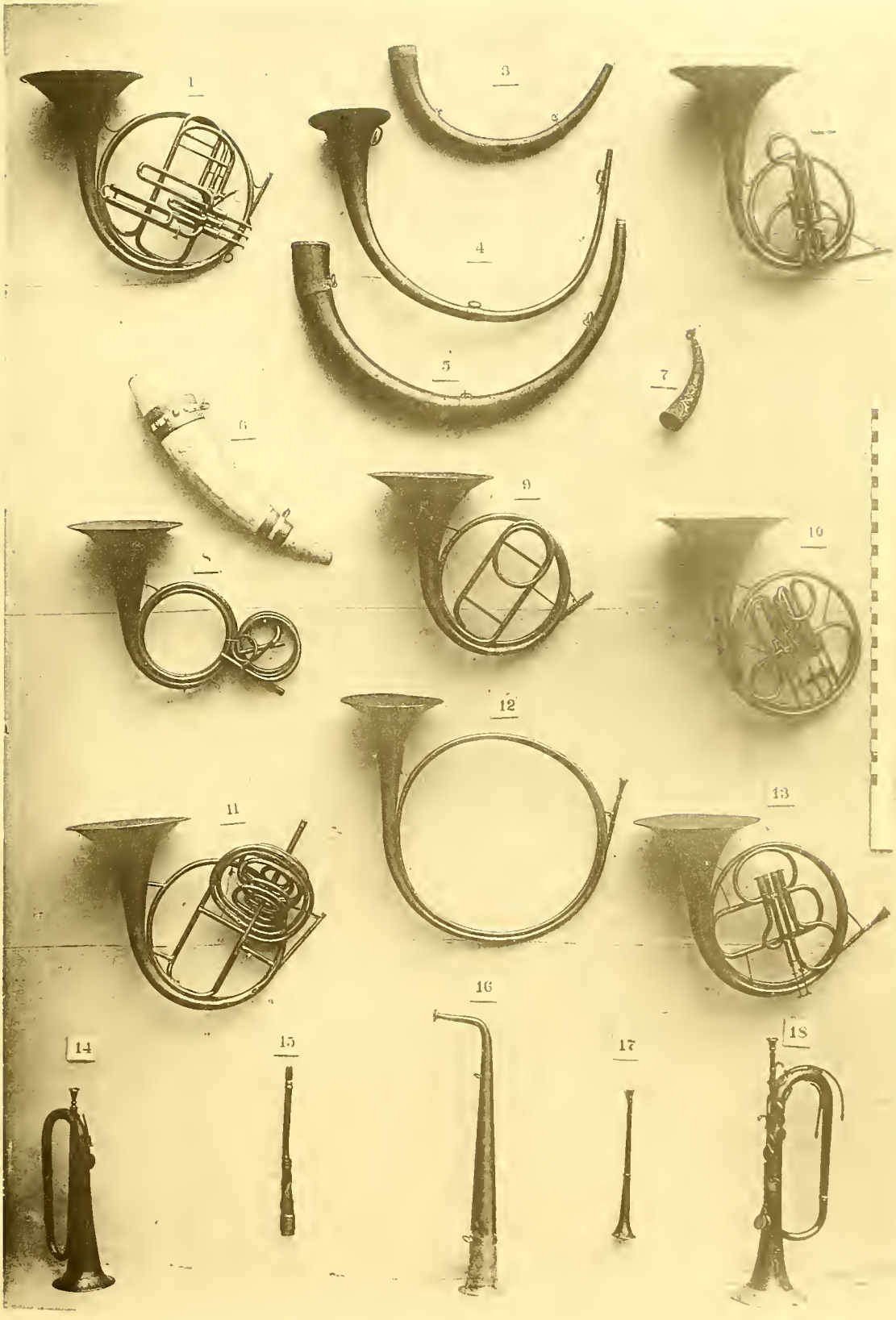
Modern Tenor Trombone, with valves.

are not found in the first edition of the score of Don Juan, but are printed separately and tacked to the end of the volume—that they were either an afterthought or due to the fact that it was not always possible to obtain trombones for theatrical orchestras.

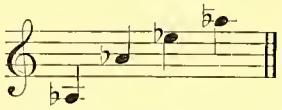
d. The next instrument is the *horn* (French *cor*, Italian *corno*, Latin *cornu*) (*Plate IX.*) The difference between it and the trumpet consists in its having a conical bore, which gives a more sonorous, mellow tone, which also travels farther. Of course the different shapes of the instrument make a corresponding difference in its power of tone. In very ancient times the distinction between horn and trumpet did not exist, and a tube with a cup-mouthpiece and conical in shape was a horn, whether it was made of bone, horn, wood, ivory, or metal. With advancing culture different kinds received different names, which again were changed as the instrument gained a more permanent design. A variety of horns were used in the middle ages for the purpose of signalling during the progress of the chase. There was the small *Hüfthorn* (7), a species carried round the neck by a chain, and used principally by the masters for the purpose of calling the attendants in case of danger. In Russia a very small kind, made of brass (17), was, and is perhaps, still in use; but two notes can be produced on these. A similar kind, but of larger shape, generally made of ivory, and frequently ornamented with very finely carved designs upon its body, was called an "*Oliphant*" (6). Of its immense power of tone several legends give curious accounts. One I may mention, extracted from the "Song of Roland."

About the eighth century Charles the Great had a vision of an angel, who delivered to him a sword, "Durentarde," and a horn, "Olifant," to be used in the extermination of the Saracens, who then held Spain. He invaded the country, and after he thought his object was accomplished he gave to his nephew Roland the sword and horn, as a talisman and sign of power, leaving him with a host of "heroes" and warriors to keep possession of the country. No sooner, however, had the emperor retired upon his homeward road, with the main army, than the Saracens fell upon Roland and his warriors, annihilating the devoted band. Roland, being mortally wounded, bethought himself of his heavenly horn, and blew a powerful blast upon "Olifant"—so powerful that Charles, far away, heard it, and hastily returned with his forces, finding Roland dead and all the heroes slain. Hence in old works an allusion may sometimes be found to the "Roland's horn." In North Germany a

Plate IX.



curious little "*Hirschruf*" (deer-call) (15), was in use upon which, with the aid of keys, the following notes could be played :

The servants employed in the pursuit of the quarry, and who held a rank superior to menials, carried a larger horn (3), often made of wood, called by Mersenne *huchet*, the harmonics of which are  . A similar instrument, also of wood, is represented at 5 ; it is considerably longer, and the following harmonics can easily be produced :

Upon these horns regular signals gave intimation of the progress of the chase. Hunting throughout Europe was a prerogative of Royalty and nobility, and in the Middle Ages almost the only "business" into which they would enter, unless they were engaged in the bagging of nobler game on the highroads. Thus, everything appertaining to the chase assumed a brilliant glitter, and the progress of a hunt was regulated almost with the precision of a court ceremonial. The first improvements of the hunting horns gave them a more elegant shape, representing the Roman *buccina* (4). In progress of time the tubes were lengthened, the bore narrowed, and the instrument bent into a complete circle, large enough to be carried round the body over the left shoulder (12). This is the shape which is generally designated as the *cor de chasse*. (Another kind is by old writers designated "Jägerhorn," which, instead of being bent into a large circle, was wound three times round, into a small compact shape, and carried over the shoulder by a stout cord.)

It was customary to collect the huntsmen, during the intervals of the chase, or at the meal served under the shady trees, for the purpose of playing some merry tunes. As with the trumpeter-bands a special phraseology, due to the character of the instrument, soon evolved itself, and this hunting music style has kept its vitality up to the present moment. The Overture to "Le jeune Henry Chasse," also frequently called the Hunting Symphony, by Mehul, introduces a number of old French hunting calls in the Allegro, and, as a piece of music descriptive of the chase, is certainly entitled to a very high place. The Hunting Chorus in Weber's Overture to the "Freischütz" is another specimen of its class. and many others might easily be collected, if space would permit. The hunting calls were rather numerous, and

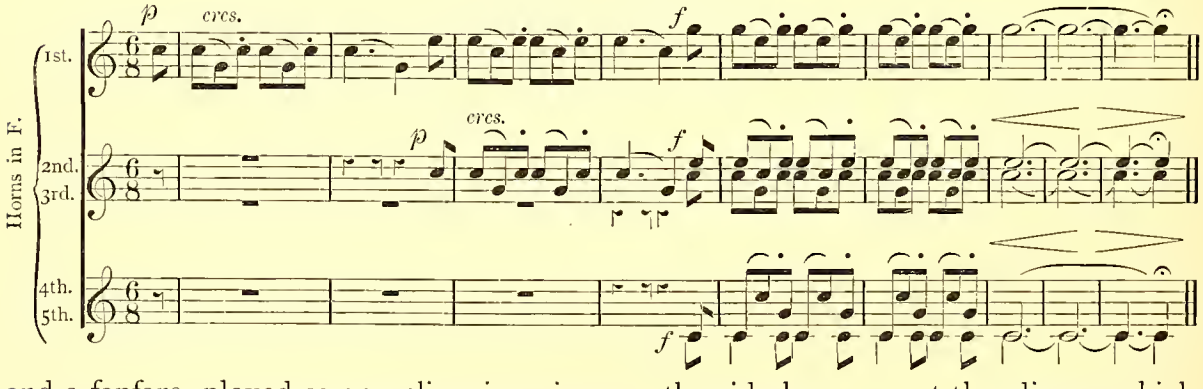
resembled the bugle calls of the armies of our time. Each powerful prince had his own code of them, and I will give two specimens of those of the North German royal hunt,

HUNTING CALLS FOR HORNS.

GREETING (BEGRÜSSUNG).

(Old German.)

TALLYHO. (HALLALI.)



and a fanfare, played as an enlivening piece on the ride home, or at the dinner which succeeded it.

HUNTING FANFARE.

Though the art of winding the tube in a circular shape was known before the seventeenth century, the shape of the orchestral horn, as we *now* use it, was designed in the early part of the eighteenth century. It was, however, no new *invention*, as one sometimes reads, but a mere modification of an instrument known a long time previously. The horn was introduced into the orchestra of the Imperial Opera at Vienna from 1712 to 1740, after which it seems that its use was discontinued for a time. Nearly 50 years afterwards we find it again an orchestral instrument under the name of "*Waldhorn*," (forest-horn), by which it was distinguished for a great many years throughout Germany and Austria. In 1759 Rameau introduced a couple of hunting-horns in an opera of his, given at Paris. The records of the Royal theatre of Dresden show that there were two horns in the orchestra in 1711.

All horns before the eighteenth century were made in the key of F; consequently, to get the best effect, they could only be used in the orchestra if the piece was in that key. The first device to increase their general utility was to make several horns, each pitched in a different key,—decidedly an uncomfortable thing for the player, who had to carry several about with him. A great step in advance was

the invention of *crooks*. The tube of the horn in F is about 12 feet long, wound in either 2 or 3 circles. This was shortened to about $7\frac{1}{2}$ feet, and circles of tubing (crooks), were constructed in 13 different lengths, from $1\frac{1}{2}$ to $10\frac{1}{2}$ feet, which at one end fitted into the main tube of the horn (where they were inserted), while the other end of the crook bore the mouthpiece (8). A better design, however, was introduced, by which all the longer crooks could be inserted into the centre of the horn, by a double sliding tube (9, see also *Plate VIII.*, No 6). Thus the horn could be "crooked," or put into every chromatic interval from B♭ alto to B♭ basso. Johann Werner, second hornplayer in the Imperial Opera orchestra at Vienna was the inventor of this ingenious improvement, and the first *Inventions-horns* as they were called, were made by an instrument-maker at Dresden in 1754.

A curious design is shown at 11; all the crooks are fitted to the main central tube, which bears an inner slide, by means of which the instrument can be tuned instantaneously into any key.

The "open" notes of the horn are precisely the same as those of the trumpet; its shape allowing a convenient insertion of the right hand into the bell, it was easy to "stop" the tone, which means that by putting the palm of the right hand more or less completely against the mouth in the bell, the intermediate notes between the harmonics could be more or less perfectly sounded. But all these artificially produced notes had a "muffled" or dull sound; thus, take the note E upon the lowest line of the stave: by inserting the hand into the bell with what technically is called a "quarter-stop," the note E♭ can be produced; but the tone is far less brilliant than the E♮; if the hand is put deeper into the bell D can be sounded, but it is of a decidedly bad quality; by closing the aperture as far as it can be done with the hand (called a three-quarter-stop) a D♭ could be produced, but the sound is very bad and can scarcely be heard. Thus, no matter how excellent the player was, he could only produce a scale of very unequal quality. To obviate this great defect many devices were tried; a slide on the principle of the slide-trombone—holes at various places to be covered either by the fingers or by keys—but all were of little use. The only really useful instrument resulting from the addition of keys was the *key-bugle*, German *Klappenhorn* (14, 18), also called *Fugelhorn* or *Flügelhorn*, from the fact that the player of this instrument in a regimental brass-band was the fugel or flügelmann, viz., he marched at the right-hand corner of the first rank; or *kent-horn*, in compliment to the Duke of Kent, commander-in-chief of the British army, who advanced its introduction into the English military bands. Though patented by an English bandmaster in the year 1810 as a new invention, it was really only an

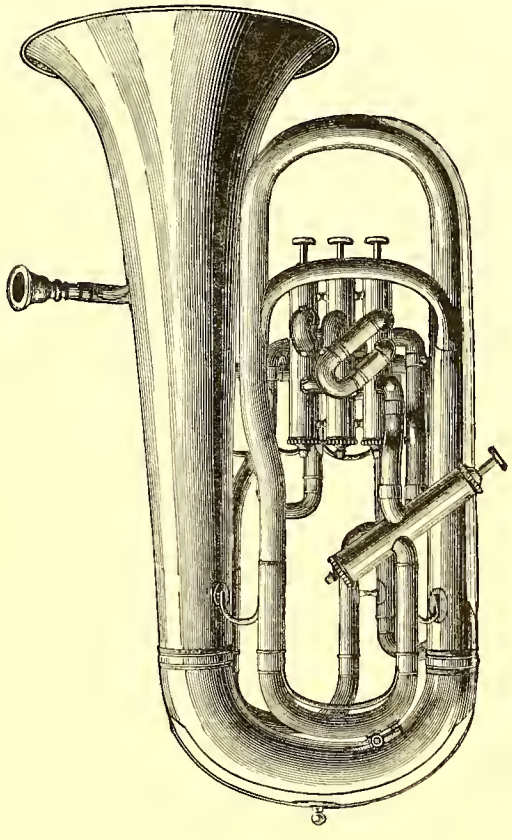
adaptation of the much older idea of putting keys upon a trumpet, which was done half a century before (*Plate VIII.*, 12).

The wide conical shape of the bugle seems to be better adapted for the addition of keys; anyhow, it turned out to be a brass instrument of such use that in a very short time nearly all the army-bands in Europe adopted it. In the hands of an artist it was very effective, but in those of an average player it had a rather vulgar tone, like the ophicleide, which in reality is nothing but a key-bugle of a much larger size.

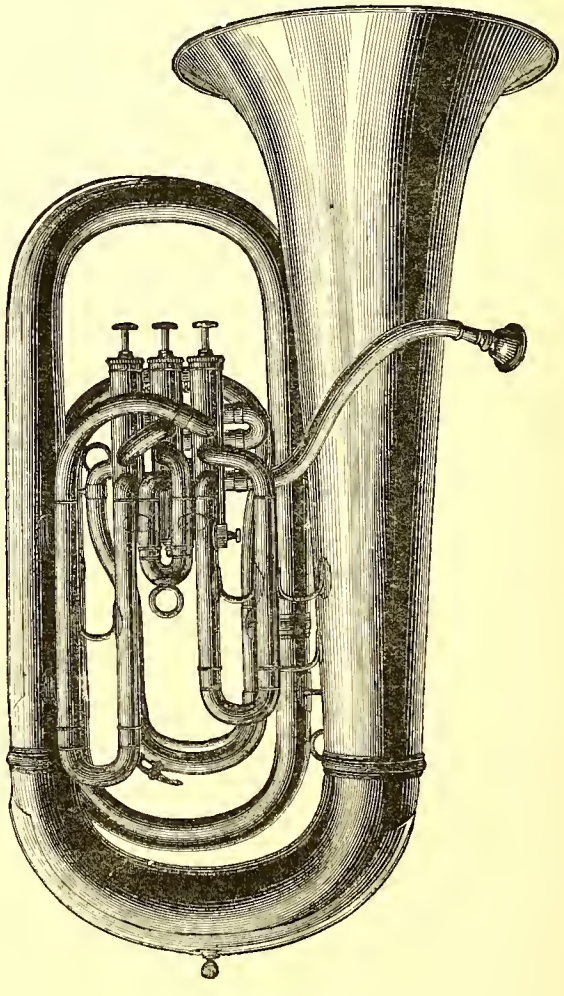
Keys, slides, holes, stopping, and all such makeshifts to improve brass instruments, were discarded upon the invention of the *Valve* (1817).

An oboe-player, Blümel by name, designed a practicable valve for the horn and sold it to the horn-player Stölzel at Berlin, who took a patent out which secured to him the profit of the invention in Germany for ten years. No sooner did the invention become known than it was recognised to be capable of application to trumpets, bugles, trombones, or any other brass instrument, and the number of new designs and improvements upon the old one was perfectly amazing. The principle consists of the addition of two or three little bent tubes of the same diameter as that of the instrument, but of different lengths, being fixed near its upper end (*Plate IX.*, 13, 2, 1, 9). A cylinder, perforated with some holes of the exact diameter of the wind-passage, and kept in its natural position by a spring, opens, when compressed, the ends of these tubes, thereby lengthening the air-passage, which lowers the pitch one semitone with the second valve, two semitones with the first, three with the third, four with second and third combined, and five semitones when the three valves are pressed down. Of course on its first appearance a great many defects made people rather suspicious of adopting the valved instruments, and many noted musicians were opposed to it altogether. One of the first English conductors of twenty-five years ago would not allow the use of the valve-horn in his orchestras because the valve destroyed the horn-tone. Trumpeters were adverse to it for the same reason, and it is due entirely to the military bands that these improvements came into universal use. An astonishing amount of nonsense has been talked about valves destroying the "quality" of tone, and even now we hear people who talk feelingly about the decay of "good old-time" instruments. In course of time the numerous defects under which the new invention undoubtedly laboured were gradually eradicated, until our present valve instruments, especially those with "compensating action," are almost perfect. The ultimate result of the invention is the introduction of a great number of new instruments, at least new in tonecolour and outward shape.

The valve being now applied to all brass instruments, with the exception, in England principally, of the trombone, which a number of conservative musicians prefer in its ancient pattern as a "slide-trombone," we might obtain chromatic "choirs" of distinct tonecolour enough to raise military bands into the domain of art. As yet, however, this is a dream which we must leave to the future.



Euphonion in B♭.

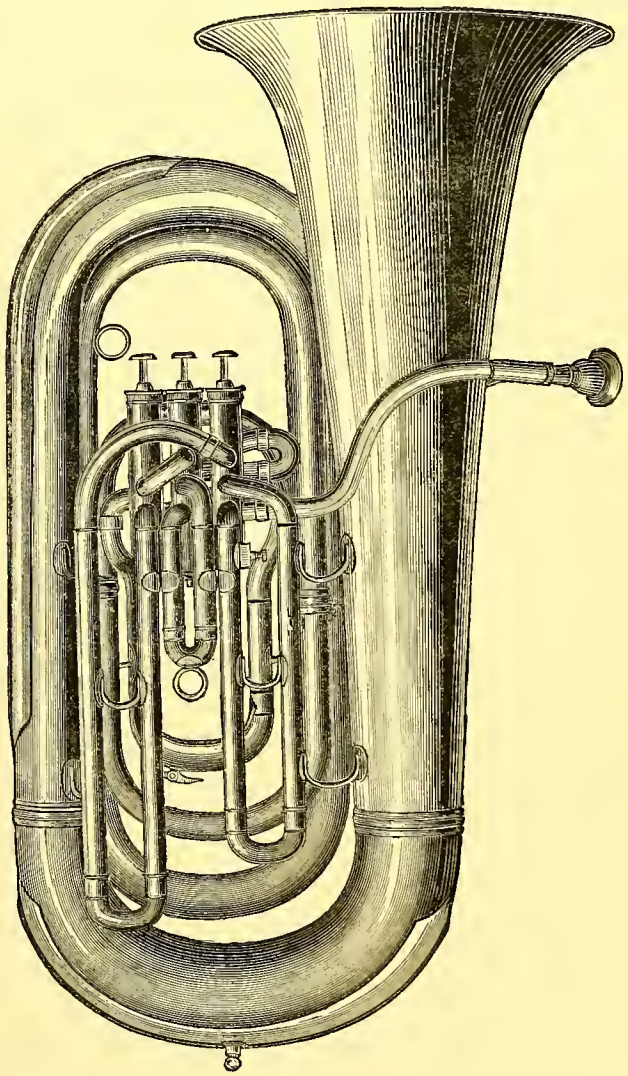


Bombardon in E♭.

It would be useless to trace minutely the development of all the many brass instruments now in use. The cornet (*Plate VIII.*, 7, 8, & 9,) has obtained a most prominent place, and being of easier manipulation than the trumpet (10, 13) and Flügelhorn, it has pushed into the background these two instruments, both of which have a better tonecolour and character.

Many of the brass-instruments of different registers have a variety of names. For instance, what we here call *alto* horn in E♭ in France is saxhorn in E♭ *tenor*; the *baritone* in B♭ is often misnamed *alto* horn in B♭, or saxhorn in B♭ *bass;* the euphonium in Austria is called *Bariton*, *Bombardin*, *Helicon*, whilst the Bombardone is also called *Basshelicon*, or *Basshorn.* (*Plate VII.*, 22). Of course this is due to the comparatively recent introduction of the valve, and its application to instruments of all sizes. We are not yet arrived at the time when a fixed pattern of proved superiority will be accepted by all nations, and bear a fixed name.

The acoustic *principle* must remain the same : a few yards of tubing of scientifically determined construction are put into a form which ensures the easiest manipulation to the performer ; the *design* is due to the ingenuity of the maker, and if he constructs an instrument which has a shape differing from that of the same class hitherto known, it gets a new name.

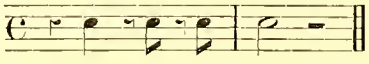


Contrabass in B♭

Another obsolete instrument is the so-called "Russian Horn." J. A. Mares, (pronounced Maresh), a Bohemian virtuoso upon the French Horn, and member of the Imperial Court band of the Empress Elizabeth of Russia, in 1750 conceived the idea of a band in which each member had to play only *one note*, upon a horn of the same shape as the illustrations on *Plate IX.*, 17 and 16.

Such a band can only be compared to an organ, each pipe of which was sounded by a human being. In the political state of Russia at that time, the serfs were utilized like any other "raw material," and it was not considered a waste of labour, if the result contributed to the entertainment of the "proprietors." The first band consisted of 37 musicians, each having a horn the

tonica of which formed a note of the chromatic scale of three octaves. The first performance before an audience of ladies and gentlemen of high rank took place in 1751, and met with immense success. The programme consisted of fanfares and other simple pieces, but the great novelty lay in the fact, that for the first time a brass-band departed from the fossilized pattern of trumpet-music, with its wearisome limitation to three chords, and modulated easily through any harmonic progression. The performers were all young men employed as huntsmen, or in some capacity connected with the chase.

The great requisite was that their embouchure for the one note should be of the very best, and their intelligence sufficient to learn the peculiar notation, in which their music was written, and be ready to sound the note when required. One very great result was achieved. The instruments being made as perfectly in tune as possible, and the sounding of its note being studied with great care and labour, it is said that the performances of that band, with regard to shading and purity of intonation, were of the most perfect kind ever heard. The number of horns and performers was at last increased to 60, and their training was so careful that they performed pieces of the best classical composers of the time; nay, the "almost impossible" was achieved, when in 1775 the opera "Alceste" by Raupach was performed complete, recitatives and all, by a band of this description. As it was done indoors, a set of horns was made of wood covered with leather, for the purpose of softening the sound. And all this was accomplished by men, the greater part of whom were ignorant of music; all by mechanical training. The notation of the parts was simple, the main point of it being the time. The bars were divided into small particles, p. e, a $\frac{4}{4}$ bar into quavers, each of which being marked by a small line : C IIIIIIII, a dot or o being placed instead of any of these indicating the sounding of the note; and a line after it showed its duration. The following bars  would be represented thus C II⊕+IOIO |⊕+++IIII || During the enormously numerous rehearsals of a piece, especially those of a rapid movement, or some fugue by Bach, &c., the time was given by the sound of a bell, and bar after bar had to be mechanically drilled, until at last the whole organism performed with the regularity of a musical box. As a curiosity Russian horn music deserves mention, specially as many years ago one of their bands made a concert tour through Europe, and created quite a furore by its wonderful performances. As an example of the waste of human labour it stands unique; as a practical extension of the resources of art it is useless and quite laid aside.

Finally, we have to look at the division of *percussion instruments*, comprising: *Timpani* or *Kettle-drums*, *Side-drums* (with snares), *Tenor-drums* (without snares), *Bass-drums*, *Cymbals*, *Triangles*, *Glockenspiel*, also called *Steelharmonica*, *Tambourines*, *Castanets*, *Crescents*, *Tam-Tam*, or *Gong*, and other contrivances for augmenting the power of sound, or assisting the imagination when hearing musical pieces which illustrate special incidents, such as the roar of thunder, the striking of anvils, etc., etc. A Drum consists of a hollow vessel, constructed in various modes, either of a thin piece of wood rolled into the shape of a cylinder (*Plate I.*, 15) or simply scooped out of a solid piece of wood; or of a metal cylinder, or kettle, over which is tightly drawn a thin elastic membrane (generally a dressed animal skin), upon which, by beating with a stick, the sound is produced. Drums may safely be described as one of the first tools for the production of sound which an infant civilization seems to evolve. All over the globe, savage races use drums either to accentuate the rhythm of dancing, or for purposes of war, or the rude worship of their idols. Only the races near the poles, where the severity of the climate necessitates a struggle for bare life, as the Esquimaux, or the Tierra del Fuego islanders, are without them. Some of the drums made by various tribes in the provinces of central Africa are of beautiful workmanship, and of endless variety of shape and size, which may also be said of those of all eastern nations. *Kettle-drums*, *Timpani* (Italian), *Timbales* (French), *Pauken* (German), consist of deep metal bowls, which may be from one to three or more feet in diameter and depth, over which a strong parchment skin is tightly drawn; by a mechanical arrangement this can be screwed more or less tightly, and by its tension the sound is fixed to a distinct pitch. For orchestral purposes two of different sizes are employed, tuned to the tonic and dominant of the piece they accompany. It is said that this instrument was introduced into Europe by the Crusaders, who admired its use by the Saracens. The same is also said of the shalmey or pommer, which is only an imitation of the much older eastern instrument called *zamir*. With a very little reflection we may extend this assertion to the original types of nearly all our musical instruments, since a high state of civilization had been reached by most eastern nations at a time when our ancestors were yet nothing more than absolute savages.

The *Side-drum* has been in use for military purposes for many centuries, in conjunction with the fife. But in ancient times the fife-and-drum music was less used for marking the rhythm of marching than for giving signals, such as sunset, reveille, signal for introducing official proclamation, start, &c. The old kind of drum is what we now call *Tenor-drum* (*Plate I.*, 15), which is nearly double the length of our

present side-drum, and has no *snares*. These latter are three or four hard stout strings, which are drawn tightly over the lower skin, and by rattling against it when the drum is beaten, greatly increase its sound. They are of comparatively recent invention. Of the introduction of the Bass-drum and Cymbals into our military music an account will be given in the next chapter. Of the rest of the instruments named above, suffice it to say that tambourines and castanets were introduced by the Moors into Spain, where they have maintained a position of favour, accompanying many of the Spanish national dances to the present day.

The Chinese *Tam-Tam* and the very similar Indian *Gong* are instruments of very ancient origin, and their manufacture attained great perfection in those countries thousands of years ago. They are sometimes used in modern orchestras to heighten certain characteristic effects, when they generally represent the tolling of huge bells. One of the instances of this kind is the employment of three large gongs in the magnificent finale of the first act of "Parsifal," by Richard Wagner. A minor example is the tolling of a gong in the "Miserere" scene of Verdi's "Trovatore." (Of all these well-known instruments illustrations would be superfluous.)

III.—HISTORY OF MODERN MILITARY MUSIC.

THE previous chapters lead us to the conclusion that the better class of ancient music, both with regard to invention and execution, was mostly confined to *choirs* or *sets* of some special *class* of instruments. The influence of this custom was detrimental to the progress of art. We observe in the conception of the first operas of the seventeenth century traces of a striving for characteristic tone-colour, which, however, mostly consists in the *antiphonal* use of *groups* of instruments,—phrases or sections of some numbers being set either for violins, flutes, oboes, &c. An effective combination of all of these for polyphonal effects was a matter of very slow growth. This, however, is a subject, the investigation of which lies outside our limit.

For open-air music, the credit of combining several classes of wind-instruments for the performance of pieces in which a properly arranged accompaniment sustained the melody, belongs undoubtedly to those musical institutions of the middle ages called *Thürmer*-bands. As mentioned in the first chapter (p. 15) they were permanent institutions in the pay of the municipality of the larger towns, especially in Germany and Austria, and charged with the performance of certain duties, in return for which they enjoyed the privileges of a recognised guild. The instruments of these primitive bands consisted generally of fifes, oboes or shawms, pommers, zinken, trombones, and drums. Sometimes bassoons, and in later times horns were added. Having to perform daily, it was requisite that they should collect a repertory of pieces, consisting of hymn-tunes or chorales, melodies of popular songs, dances, and "Aufzüge." These had to be "set," and as a natural result the effects of certain instrumental combinations were noticed, and new ones occasionally tried. The progressive experience of a long period made it possible to formulate some *rules* of instrumentation, the effects of which could be accurately estimated beforehand. Church music, which these bands had to accompany at all high festivals, furnished models of polyphony, and by slow degrees the very narrow limits of the first wind-bands expanded, until our present military bands were evolved.

Before the seventeenth century, military music consisted of a few drums and fifes. The *side-drums* of that time were very different to those in use at present. Instead of being short, having a bright and powerful tone, which is greatly increased by the addition of snares over the lower skin, they were twice as long as the modern ones, had no snares, and the shell (body), was made of wood (*Plate I.*, 15). The

manipulation of the fife was very rudimentary, and few fifers knew how to produce a note above . Hence the drum and fife bands of some centuries ago were but poor affairs, of a very dull kind. The addition of a number of oboes to the drums and fifes was the first step towards the formation of a "band" (for military purposes). In time other instruments were added, but it must be borne in mind that for a very long time no other idea guided these first instrumental combinations except the wish to increase the noise. "Music" it certainly could not be called.

In France it was customary to attach two oboes and two drums to each company. In England the bagpipe was a great favourite, and in use with all regiments raised in the northern counties and Scotland.

During that horrible politico-religious convulsion which raged through central Europe from 1618 to 1648, best known as The Thirty Years War, most of the princes of the time sent contingents of troops to the different armies, and frequently led them in person. Soldiering was slowly consolidated into a system. Instead of disbanding their troops at the conclusion of the war, as it had been the custom, the sovereigns established standing armies for the defence of their interests and for security. The improvement of these, their administrations, their drill, clothing, and brilliant display of martial pomp, were looked upon as one of the special duties of a sovereign. The stepping together of large bodies of men in exact rhythm to the sounds of musical instruments was carefully taught, and became a military habit.

From that time dates the origin of the *March*, as a distinct type of musical construction. At first it consisted of only one or two parts of a strongly marked melody in either common or $\frac{6}{8}$ time. Later on a third part was added, called the *trio*, mostly written in the subdominant key. The gradual extension of the "march" into a variety of forms, each of which has a distinct character and expresses a different mood, is very notable. Nearly all composers have written marches, many of which are of great beauty. A short description of this class of music may therefore be inserted here.

For purely military purposes there are four kinds :

1. The *Slow March;* German, *Parade Marsch;* French, *Pas Ordinaire.* It is of a majestic character, and only played on occasion of reviews, grand parades, or other shows. The time of it should be 75 steps to the minute, two beats or steps per bar. To this class belongs a curious kind of purely English march, called a *Troop* ; its peculiarity consists in being written in $\frac{3}{4}$ time, in the style of a slow valse, a step

being taken on each full bar, at about 72 steps per minute. It was formerly only used for the antiquated military spectacle called "trooping the colours." With the exception of the annual "grand parade" for the purpose of trooping the colours on the sovereign's birthday, it has dropped out of fashion. Its *use* as a military ceremonial was well defined by its nickname as "Ladies Parade." The slow march has also been discontinued in most of the European armies.

2. The *Quick March;* German, *Geschwind Marsch;* French, *Pas Redoublé.* The time of this is 108 to 118 steps to the minute, thus slightly differing in the various national armies. This is the common form, played to regulate the soldiers' steps while on the march.

3. The *Double-quick March;* German, *Sturm Marsch* (Storming March); French, *Pas de Charge.* The time of this in the English army is about 140 steps to the minute, but in other armies it is slightly less. The double quick is for the purpose of stimulating the troops in the final attack, or for storming an enemy's position.

4. The *Funeral March*, or *Dead March;* German, *Trauer Marsch;* French, *Marche Funèbre;* Italian, *Marcia Funerale.* As its name implies, it is played when escorting a comrade's body to its last resting-place. One of the most perfect of its class is the Dead March in "Saul" by Handel.

The higher forms of the March are of great variety. They have been utilized in the Oratorio and Cantata, in the Suite and Symphonie, in the Opera and other dramatic works, as well as in the Sonata and Concerto. A list of all the notable examples would fill a considerable space. I will therefore only give the names of a very few well-known specimens of each variety.

Festal March, or *Triumphal March.* (Examples: Wagner's Kaiser-Marsch, Fest Marsch in Tannhäuser, and Mendelssohn's March in Athalie.)

Coronation March; German *Kroenungs-Marsch.* (Meyerbeer's Coronation March in "The Prophet," Rossini's in "Otello," &c.)

Wedding March; German *Hochzeits-Marsch.* (Mendelssohn's in "Midsummer Night's Dream;" Gounod's in "Romeo and Juliet;" Weber's in "Euryanthe;" and those showy compositions by Meyerbeer, called Fackeltänze.)

Sacred March. (Costa's, in "Eli;" Gluck's, in "Alceste;" Spontini's, in "Olympia.")

Funeral March. (Beethoven's in the "Eroica" Symphonie; Halevy's in "Le Juive;" Chopin's Sonata, Op. 35, &c.)

Soldiers' or *Military Marches.* (Gounod's "Faust;" Cherubini's "Les Deux Journées;" Mozart's "Titus," &c.)

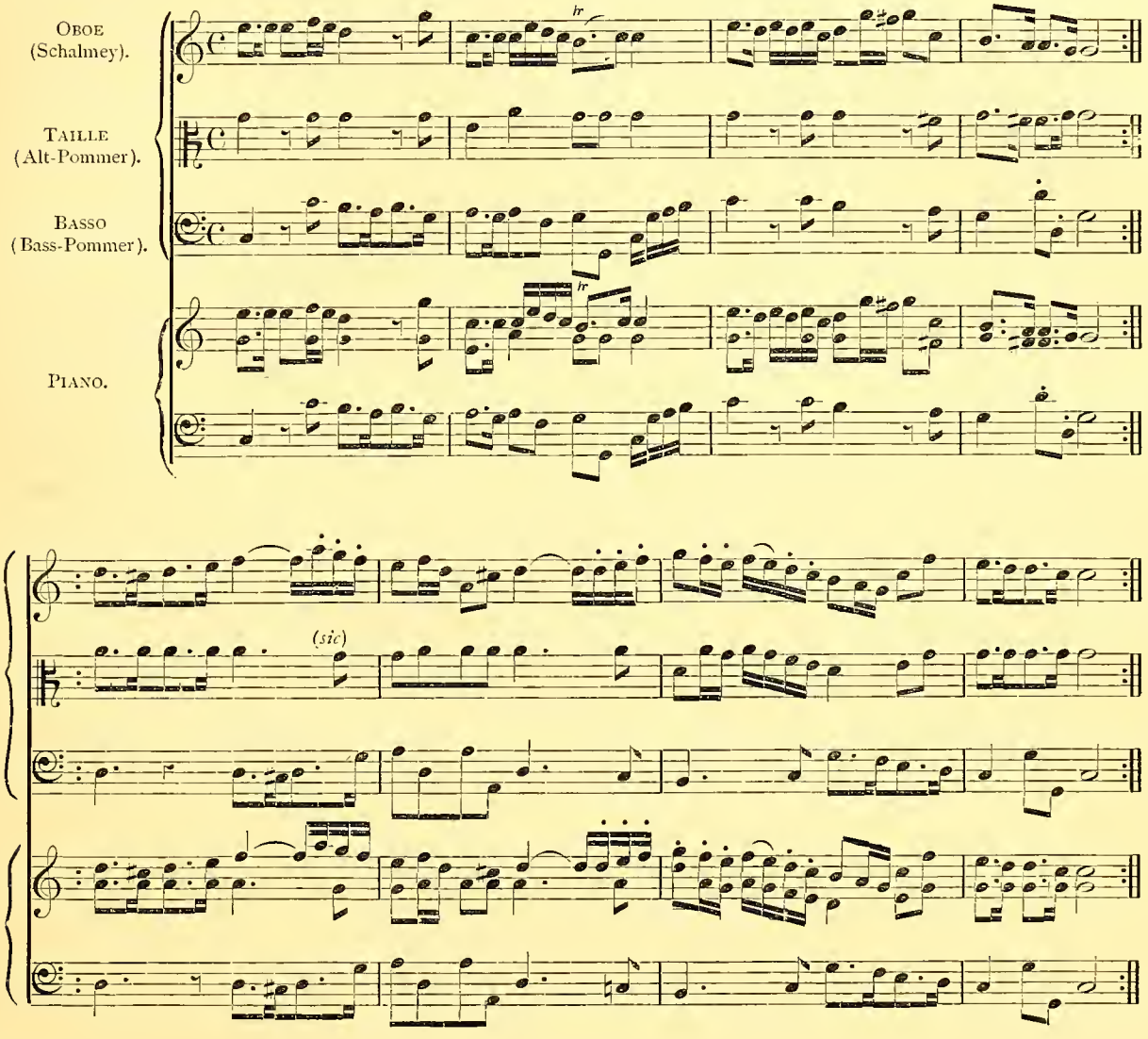
Peasants' or *Rustic March.* (Weber's "Der Freischütz.")

National Marches. (The Ragoczy-Marsch, introduced by Berlioz in his "Damnation of Faust," &c.)

After this digression we have to resume the chronological record of events. Some of the oldest marches I have been able to obtain owe their origin not to a military, but to a civil source. Being connected with a long byegone time, and having a historical value, it may be interesting to record their origin more fully.

Those conversant with Goethe's writings may probably recollect in his autobiography a vivid description of the Court of Fifers, "*Pfeifer Gericht*," of which he as a child was witness. Frankfurt, being the most important commercial town in the centre of Germany, enjoyed many important fiscal privileges. Some towns conveniently near for that purpose incorporated their commercial interests with those of Frankfurt for the purpose of partaking in the benefits accruing from that union. But to keep their subordinate position visibly alive, it was required that each of the minor towns should send triennially a deputation of municipal officers to do homage by what was technically called a "Court of Fifers." A procession marched in solemn state to the town hall, and there made a nominal offering of some article for the superior manufacture of which the deputing town was noted. But to assert their independence of any unwarrantable assumption by the magistrates of Frankfurt, the deputies marched right into the hall and before the council seat, the band playing all the while, and keeping their hats on. There were three towns subordinate to Frankfurt, and each had its own march, which for more than 150 years was strictly reserved for this occasion alone. The band, gorgeously dressed in crimson velvet and feathered caps, consisted of *three* men who respectively played on a shawm, a pommer, and a bass-pommer. Hermann Fries published an essay on these "Fifer-Courts," tracing their history and explaining their significance. This book appeared in the year 1752, and the author confesses that he was unable to discover the origin of the institution, but is sure that it dates back many centuries into the "dim past." He also says, that "the instruments always used on these occasions are of so obsolete a construction," that in 1586 two towns (Worms and Bamberg), agreed to pay an annual sum of 25 florins to the town of Nüremberg, for which this town engaged to keep three pipers, whose duty it was to practise those instruments and make themselves competent to perform upon them the ancient marches of the towns whenever either of them had to attend the "Court of Fifers" at Frankfurt. Two of these marches have been preserved, but one I have not been able to discover. The following is that of the town of Bamberg :—

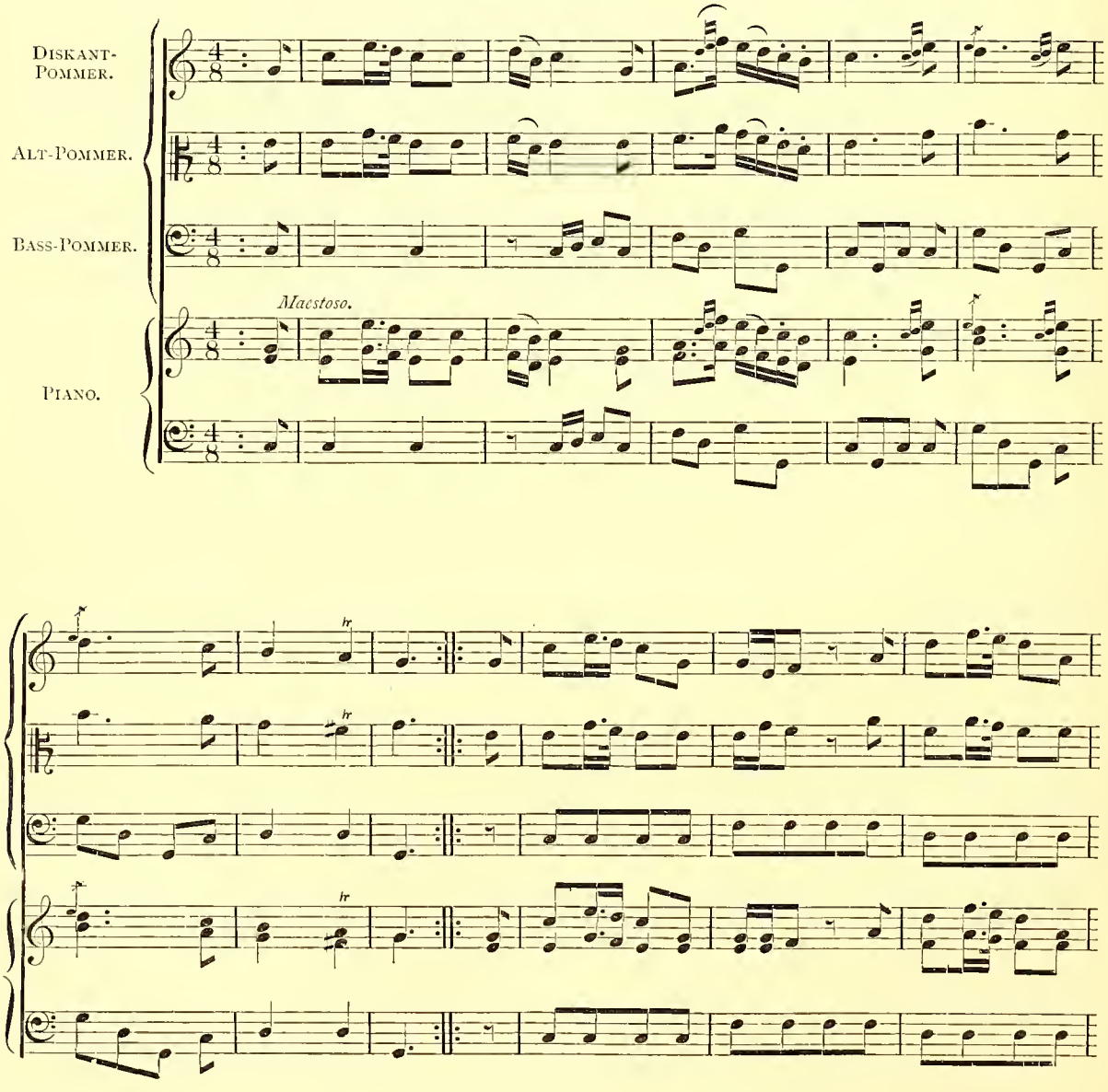
MUNICIPAL MARCH OF THE TOWN OF BAMBERG. (15th Century?)



The Nüremberg march is probably lost; but when some years ago new municipal buildings were erected at Worms, and the records of the town had to be removed and arranged in a proper library, the following "March of the Town of Worms" was discovered. There is a somewhat ludicrous fact connected with the offerings made to Frankfurt by the deputies of Worms. This town being noted for the excellence of its manufacture of felt hats and leather gloves, it had to present a sample of each of these as the lawful tribute. But they were thrifty people in those times, and a

mutual agreement was arrived at, by which the Worms magistrates repurchased the hat and gloves, as soon as the ceremony was over, for the purpose of offering them again the next time; this "noble gift" was thus presented and repurchased for perhaps more than a century and a half. Anyone visiting the ancient little town of Worms on the Rhine can see this identical old hat and the gloves, with a wooden bowl to hold peppercorns in, at the museum of the church of St. Paul.

MARCH OF THE TOWN OF WORMS. (15th Century.)

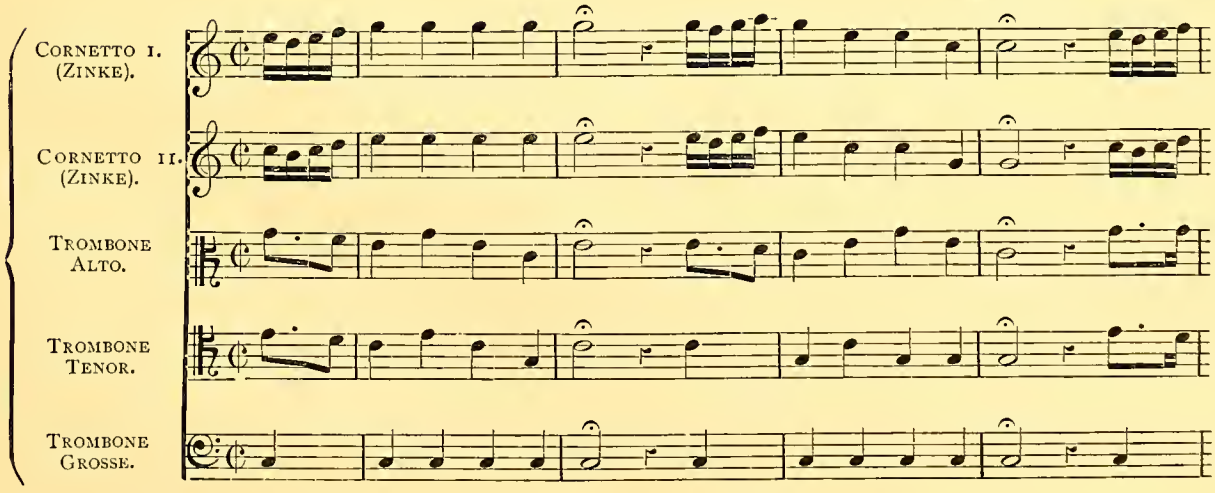


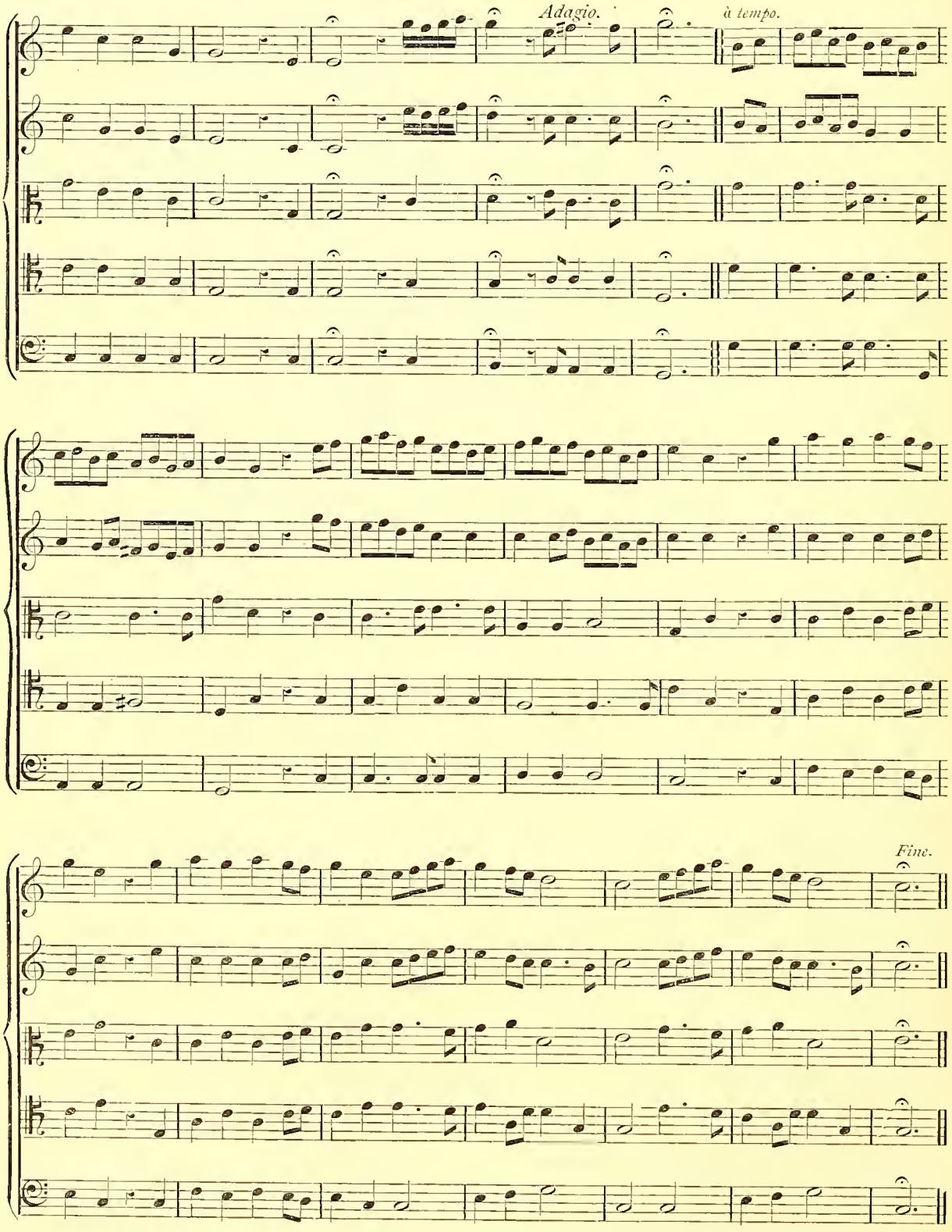
Frankfurt in olden times being the metropolis of that curious conglomeration of states called the Holy Roman Empire, it followed that a great number of political pageants took place there, at which musical services were required.

We may get a fair idea of the state of open-air music of the 17th century from a number of pieces published at Frankfurt in 1685, by Pezelius, consisting of airs, dances, and many "Aufzüge," a word difficult to render in English; it designates music for processional purposes. A Sarabande by this composer has already been given on page 25, but the following characteristic specimen is worthy of inclusion.

INTRADE. For Five Wind Instruments. By JOH. PEZELIUS.

Frankfurt am Main, 1685.

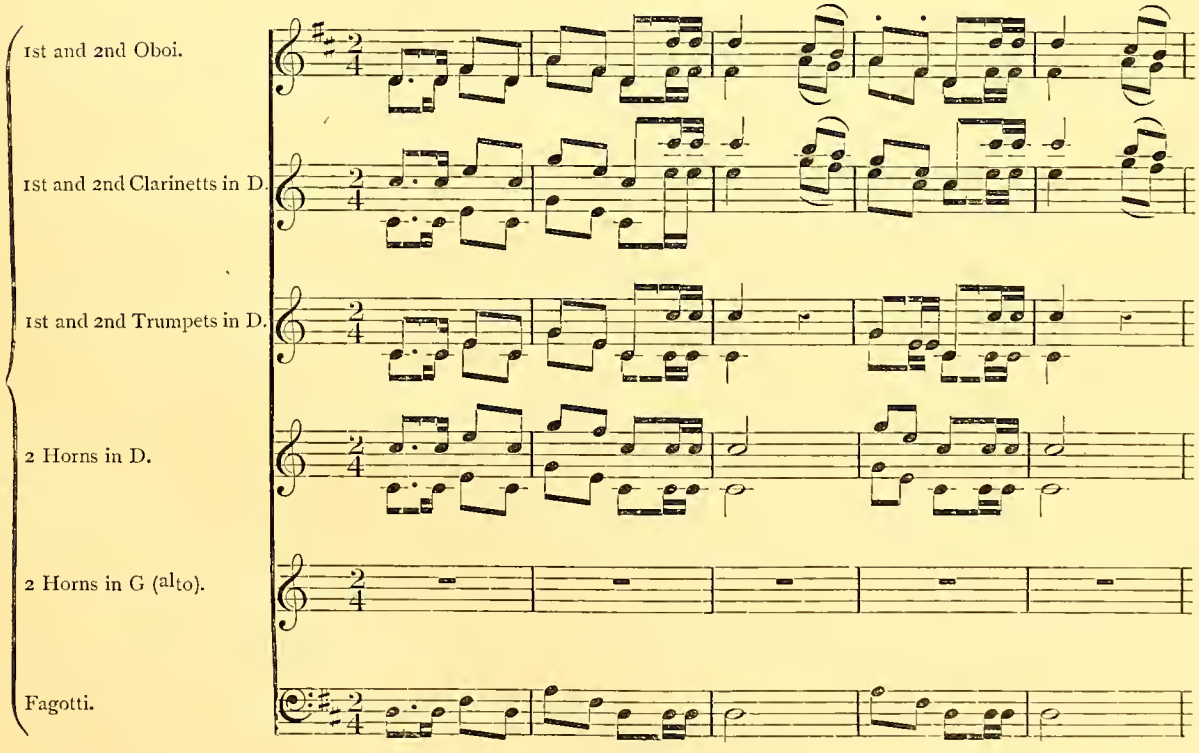



Adagio.
à tempo.
Fine.

Bands attached to regiments of troops at the expense of the state were at first a privilege granted to but few especially renowned regiments. But it was found to be such a useful addition that in time every regiment obtained one, the members of which were called "Oboe-ists," on account of this instrument being the most prominent. There was no fixed plan in the instrumentation of these regimental bands, the arrangement of which rested with the Colonel and Bandmaster. The most frequent pattern at the beginning of the eighteenth century consisted of two flutes, two oboes, two horns, one or two trumpets, two or three bassoons, and a bass-trombone, almost exactly the combination which town bands had adopted at the time. Most of these had no drums. One of the oldest scores of a march which I could obtain is that of a Saxon band, and its date 1720. The little piece is preserved in the Royal Museum at Munich. It has a special interest, as it is one of the first compositions of its kind in which the *Clarinet*, then quite a new instrument, was introduced.

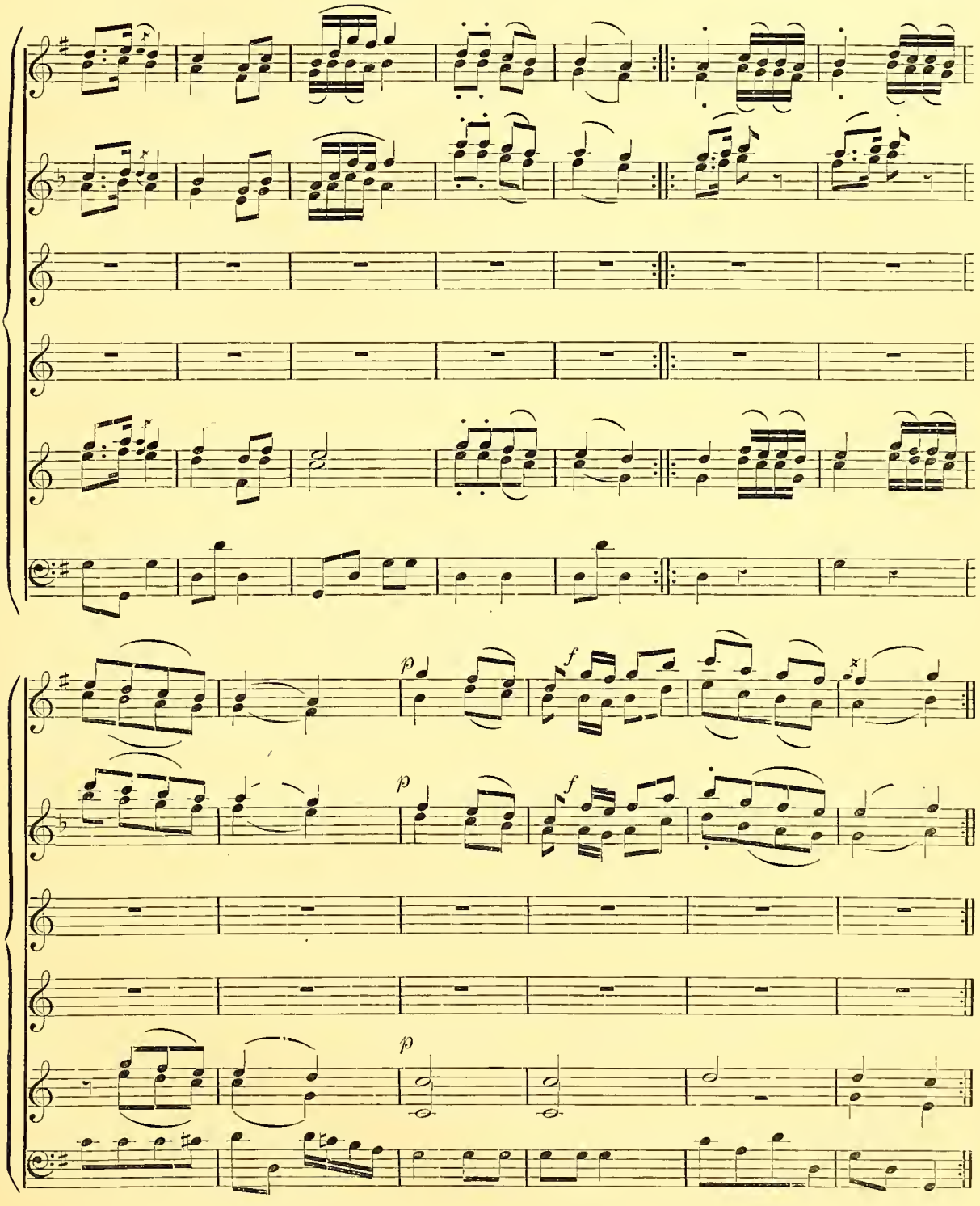
MARSCH. PRINZ ANTON.

(1720 to 1730.)



p
f
p
f

3
3
TRIO.
p
p
HORNS IN G.
p
(sic)
p
f

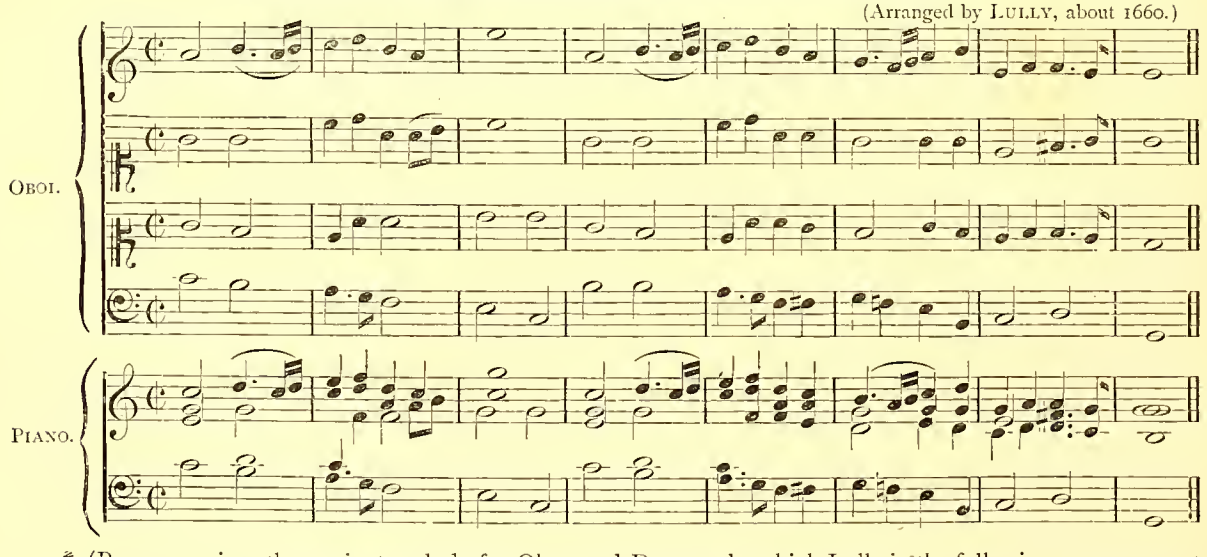


In France the first official recognition of military music dates from the reign of King Louis XIV. Before his time it was customary that each prince or general, who took the supreme command of the army, provided himself with a sort of band, to

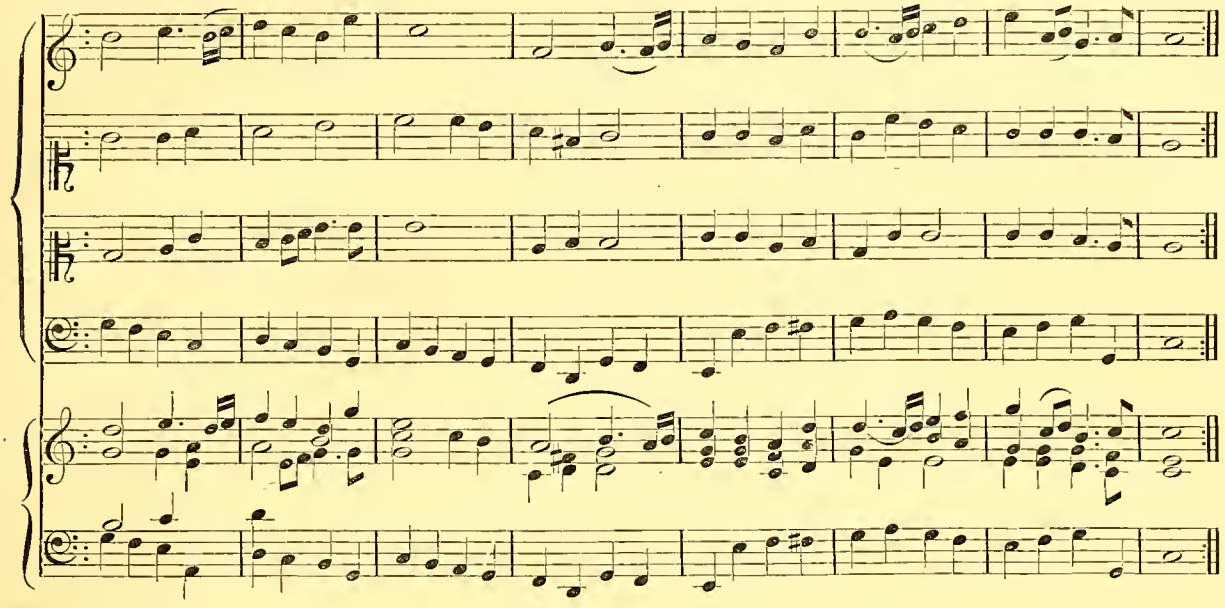
perform at dinner, or whenever required elsewhere. Castner, in his exhaustive "History of French Military Music," gives most minute details about all these matters, interspersed with a number of curious anecdotes, one of which I may be allowed to relate. During the siege of Cazal, in 1630, by the Spaniards, the French Commander and favourite of Louis XIII., one evening, after very liberal potations, proposed to a number of his officers that they should go and dance upon one of their defensive outworks, called a halfmoon, and drink to the health of all Christian princes, including the attacking Spanish General, the Marquess of Spinola. Not being able to collect a larger band, they took a trumpeter and a bassplayer, and proceeded to the spot appointed for their display of defiance. They drank the healths as previously proposed, got very merry, and the trumpeter and bassplayer struck up a tune as best they could, and the officers had a dance. Their brave display however, was somewhat suddenly interrupted, the Spaniards having previously lodged a mine under the very fort, which they now fired, blowing up the whole company. Strange to say that the bassplayer was the only one who was saved, although his instrument went aloft with the rest. Louis XIV. requested his favourite composer, Lully, to score some well-established tunes for instruments suitable for military service. It is surprising to note the meagre material which this great musician thought appropriate for the purpose. Those first French military bands had only four parts, namely *Discant*, *Alto*, *Tenor* and *Bassoboe*, with two *Drum-parts*. Although the next piece is the celebrated "Marche des Musquetaires du Roi de France," mentioned in Rousseau's musical dictionary, it has a flavour that reminds one of the little March of the Frankfurt pipers' court.*

MARCHE DES MOUSQUETAIRES DU ROI DE FRANCE.

(Arranged by LULLY, about 1660.)



* (Rousseau gives the ancient melody for Oboe and Drum only, which Lully in the following arrangement has considerably altered.



Cavalry regiments had their trumpeter-bands, and these were kept strictly upon the lines of past centuries. The members consisted of the trumpeters attached to each squadron, who, when massed as a band, played upon the regulation trumpets used for signalling. As has been related in the preceding chapter, about the second half of last century the first attempt was made to enlarge the very limited capacity of these bands, by adding to the usual trumpets in E♭ or D some of a different pitch, (see page 53 of 2nd chapter). It is difficult to explain so technical a point, but the next example of one of the earliest, set in that manner, will best be able to do that.

AUFZUG.

From these rude attempts we may date the start of our modern brass-bands. It is astonishing to contemplate the fact, that for many centuries the old four-part trumpet music should have remained absolutely stationary, but more astonishing to observe the rapidity of its progress, from the moment when the rules which governed its antiquated style were discarded.

The invention of the *Key-bugle* (*Plate IX.*, 14 and 18) gave an immense impetus

to brass-bands; the trumpets were at once pushed back from their former position, and took the more modest one of playing accompaniments, while the addition of slide trombones completed the formation of a well-balanced orchestra of brass instruments capable of any chromatic changes of harmony. The introduction of the *valve* completed the revolution, and in our time it is somewhat difficult to define the limits of first-class brass instrumental music, which has reached an elevation and artistic capacity entitling it to be ranked in the domain of art.

Before parting from this point, we may glance at the survival of a mediæval custom right in the midst of our modern improvements. Of course military service owes much of its popularity to external pomp and glitter. A pair of kettledrums often made of silver covered with gold embroidered coats of arms, and slung across the back of a white horse and in front of the drummer, who rides at the head of the band of a cavalry regiment, all this looks very well. Yet, if we look at it from a *musical* point of view, we must say that it is an anachronism. In olden times, when trumpet music could only produce three chords, the timpani, tuned in the tonic and dominant, gave the real bass notes of the tune. In our time, brass band music modulates into every conceivable progression; still the kettledrums are there beating two notes which mostly have no connection whatever with that which the band plays. Kettledrums should be so constructed, that, while preserving a distinction of two differently sized drums, the sound should have no fixed pitch, but resemble more the side and tenor drum.

A rather prominent influence upon the construction of the military bands of Europe was exercised by those of the Janissaries. These formed the backbone of the armies which were arrayed by Turkey, when that nation was in the zenith of its power, against the western states adjacent to the Turkish frontier. The rise of this Asiatic militia, its fighting capacity and heroic bravery, its gradual ascendancy and dangerous assumption of controlling the affairs of state, until even the succession of the Sultan to the throne depended to a certain degree upon the will of this barbarous army, are matters of history outside the scope of this sketch. Their extinction took place in 1826, and was quite a fit end to their long and bloody existence. Their rising in revolution, and demanding the heads of nearly all the higher officials of the state, led to the rally of all those troops which kept loyal to their sovereign, and a sanguinary butchery ended in the destruction by artillery of the Jannisary barracks, at which about 8000 perished in the flames, near 10,000 lost their lives either by execution or in open fight, whilst over 20,000 were exiled. The Jannisaries were wiped out of existence.

In the past each corps of Jannisaries had a band, which generally consisted of

three or more "zarnas" (a small kind of schalmey, with a peculiar cup-mouth-piece in which a small but very hard reed is enclosed, which when blown gives a far-sounding and most penetrating note), two or more instruments of the same kind, but pitched an octave lower, and one or more fifes. These melody-instruments played in unison (or octaves), and produced a most piercing squeal. The accompaniment consisted of one large kettledrum, two small ones, three or more drums (similar to our tenor drums), one big bass drum (one side of which was beaten with a heavy felt-headed drumstick, whilst the other side was beaten with a kind of broom, sounding the unaccented beats of the time); one pair of very large cymbals, two pairs of small ones, and several triangles. It is impossible to get an idea of the barbarous effect of this combination, without hearing it. These bands were stationed near the tent of the pasha in command of the corps, which was distinguished by the erection of a pole surmounted by a half-moon, and bearing the insignia of rank, consisting in one or more horsetails, according to his degree.

As long as the battle was proceeding, the band kept on playing, stimulating the combatants with their shrill reminder of the necessity of victory to the faithful.

The western princes observed this custom, and admired the picturesque appearence of the turbaned orientals. At the close of the seventeenth century the restless advance of the Turkish power at last received a decided check, and peace was secured. The Sultan, to cement good relations with Poland, presented to its king August II., who was also Elector of Saxony, as a special mark of favour, and to gratify his inordinate love of splendour, a complete Janissary band, headed by a three tailed crescent. Frederick II. of Prussia also obtained one, but whether as a mark of favour, or by treaty or barter, I cannot say. Soon, however, these bands diminished through death or desertion, and as the original players dropped off their places were taken by natives, and the oriental instruments replaced by home-made ones. Oboes took the places of the zarnas, bassoons those of the big shawms, horns and trumpets were added, while the kettledrum was discarded. But those characteristic percussion instruments of the Turks, previously unknown in the military bands of the western powers, namely the bass drum, cymbals, triangles, and the crescent, kept their place as necessary ingredients of military music. In a comparatively short time they were introduced into all the regimental bands of the European powers. Applying Browning's line, we may say that from that date military music "grew burning bright with fife-shriek, cymbal-clash, and trumpet-blast."

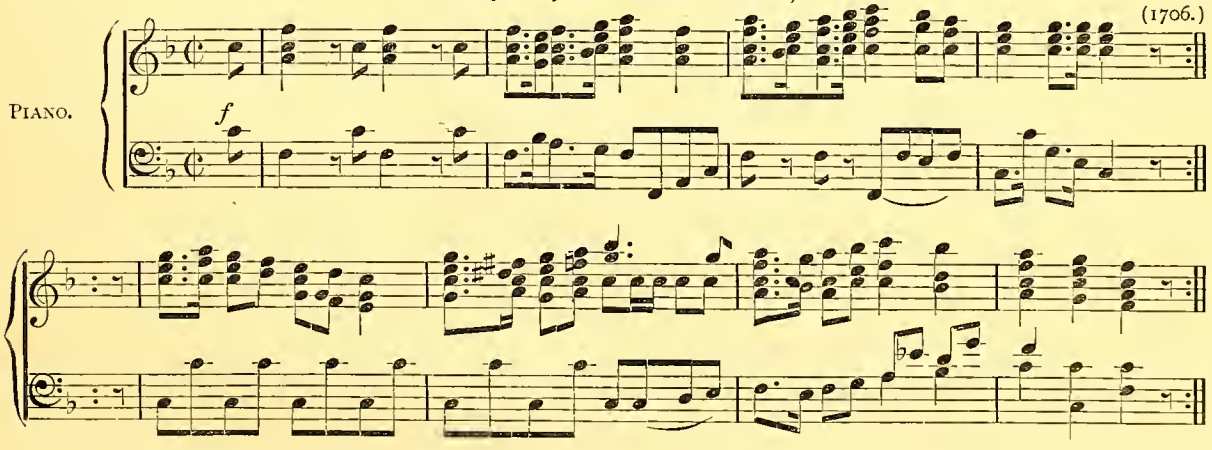
For a long time it was considered "good style" to have these percussion tools beaten by turbaned and bedizened niggers, of whom most bands had three or four attached. Although the "crescent" lost most of its ancient dignity, since its

simplicity has been destroyed by hanging to the half-moon a number of little bells, and stars, and other childish devices, yet it looks "smart" when carried, as it is in the Prussian service, before every military band when on the march. As the "musical standard" it adds considerably to the *tout-ensemble* of military display.

A celebrated specimen of martial music, called the "Alte Dessauer Marsch," is very popular throughout Germany. Fr. Schneider used it as the principal motive in one of his Overtures, and Meyerbeer produced a splendid effect with its employment in the second finale of his grand opera "Das Feldlager in Schlesien," also using it extensively in the overture to the same work. When the Prince of Dessau stormed Turin with the Austrian army in the year 1706, the inhabitants of the town received him, when officially entering at the head of his troops, with this march, and he was so taken with the melody, that he is said to have sung every song he knew to this one tune. He had it played whenever possible, and, though of Italian origin, it has kept its place in the repertoire of German military music to such an extent, that only a short time ago the Emperor appointed it as the regimental march of a crack cavalry regiment, prohibiting any other band from playing it. When that tune breaks upon your ears you know what corps is coming.

MARCH : DER ALTE DESSAUER.

(As Played by the Prussian Bands.)

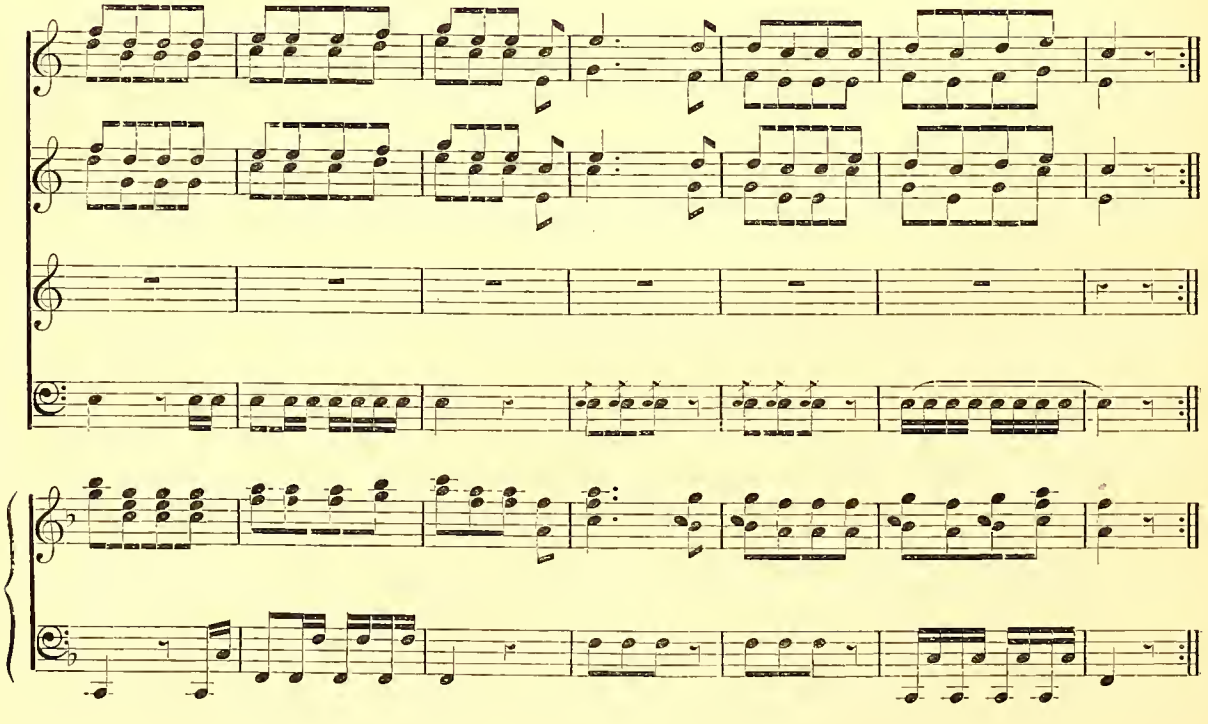


As we are approaching our own century, I may be allowed to relate a humorous anecdote concerning the most expensive march in existence. The ancestor of the present Grand Duke of Hesse Darmstadt, the Landgrave Ludwig IX, was passionately addicted to composing military marches. He played the piano well, and could "turn on" the waters of composition whenever the fancy struck him. He would rattle off marches by the dozen, while three Kapellmeisters were busily engaged in writing down the princely inspirations with all possible despatch. The prince's musical predilections

were however of a robust kind, he liked noise, and plenty of it. So these marches were quickly arranged for a band of drums and fifes of about 30 members. It is stated by Kapellmeister G. S. Thomas, that after the death of the Landgrave the astonishing number of 40,000 marches composed by him, were collected.—All I can say is, it *is* an astonishing number, almost as much so as the 200,000 silver trumpets of Josephus. Whenever the prince resided at his elegant country seat, he would morning after morning order his 30 fifers and drummers to his ante-room, where they had to rattle off his marches for an hour and a half. It was considered a meritorious action if a drummer broke his pigskin, because it gave evidence of his having done his duty. The Landgrave went once to Aix le Chapelle, on a short visit as he thought, his stay however being prolonged by a singular circumstance. The local band serenaded his Highness before his hotel, and among the pieces performed was a march which took his fancy to an immoderate degree. He resolved to get possession of the treasure. But how? His dignity would not allow him to ask the bandmaster for a copy, so there remained but one way, namely, himself to take down a copy from ear. Our modern laws of copyright were still undreamt of, or he might have felt some compunction. He had the march played, day after day, but his notation proceeded at a snail's pace, a few bars after each hearing. Meanwhile his retinue enjoyed this prolonged stay at the gay city immensely. But perseverance at last obtained its reward. The MS. thus gained by stealth was ready, and by to-morrow he would depart, hugging the treasure so labouriously obtained. This is the march:—

"Aachener" March, or "Nouvelle Retraite."

Trio.
p



You will probably agree with me that the composition is not of sufficient merit to deserve such violent desire of possession! At the Landgrave's departure the hotel bill was presented, and it amounted to the respectable sum of 6,000 florins, an equivalent of at least £1,200 of the value of present money. But he paid it, and the march which cost him so much trouble and money is now in the private library of the present Grand Duke of Hesse-Darmstadt, and is labelled the "6,000-gulden-marsch."

Returning to my subject, I must again mention the fact of the introduction of the clarinet into wind-bands. As its improvements progressed, so did its importance, and before the end of last century it had almost driven the oboe from its place of supremacy. It being of easier management than the oboe while marching, and having a louder tone, it was installed as leading instrument. Fred. Nicolai, who visited Vienna in 1781, speaks in terms of high praise of the military band, which played every evening before the Castle, and consisted of two shawns, two clarinets, two horns, a trumpet, two bassoons, and a side and bass drum; and he expresses great astonishment at Burney, who heard it when collecting material for his history, but did not think it worth while to record the fact. About military music in the English Army, we find the following statement in "Hamilton's History of the Grenadier Guards:" "Musicians were at this period introduced into the British service and a warrant signed by Charles II. dated 3 January, 168⅘, authorizing the entertainment of twelve 'hautbois' in the companies of the King's regiment of Foot Guards in London, and that a fictitious name should be borne on the strength of each of the other companies of the regiment quartered in the country with a view to granting these musicians higher pay, was one of the last acts performed by the King concerning the army." Of the development of this band of "twelve hautbois," we get a word in "Musical Memoirs, by W. T. Parke," who states:

"The bands of the three Regiments of Guards consisted in 1783 of only eight performers: two oboes, two clarinets, two horns, and two bassoons."

"They were excellent performers on their instruments, and hired by the month, being well paid. They were not attested, and only played from the parade at the Horse Guards to St. James's Palace, while the King's guard was mounted, and back again from there to the Horse Guards. Lord Cathcart, an officer of the Coldstreams, desired the band to play during an aquatic excursion to Greenwich. This the musicians deemed incompatible with their respectable musical engagements, and they declined to do it. The officers, who had to subscribe the pay of the band, became desirous of having a band which they could command on all occasions, and a letter to that effect was written to the Duke of York, Colonel-in-Chief of the regiment. The

Duke, being at the time at Hanover, consented to the wish of his officers, and, with the approval of the King, a band of a much larger number than hitherto employed, and entirely composed of Germans, was sent over. It consisted of twenty-four members, and included clarinets, horns, oboes, bassoons, trumpets, trombones, and serpents, whilst three black men were employed to beat tambourines and carry a crescent." It was in fact a band of the same kind and instrumentation as was used throughout Germany at that time. This was the precursor of our present Guards bands.

The regiments of the line were afterwards allowed to raise bands, but the War Office considered it so purely a matter of luxury, that it only allowed a certain number of private soldiers of each regiment to be trained as musicians, but ordered that all expenses for pay of a professional instructor or bandmaster, and the cost of all musical instruments and music, should be borne by the officers of each corps. As a matter of course, a certain rivalry soon arose between the different regiments as to the superiority of their bands; wealthy corps of officers would engage highly trained professional men, mostly from the continent, at high salaries, and obtain the best instruments procurable. Whatever may be said of such a system it is undeniable that the musical results were in many cases notable, and the service could boast forty or fifty years ago of many superior bands. It is not within my limits here to follow the various alterations of the organisation, numbers, and status of the military bands of the English army of the present time, which may all be found in the Queen's Regulations.

The event which had the greatest influence upon the progress of wind-bands was the French Revolution. When the aristocratic Opera House of Paris, and the high-class concert rooms were closed, most of the great instrumentalists were formed into a municipal band of about 70 members, who took part in most of the public ceremonies of that exciting period. The grand national fêtes of the revolutionary government were always organised with an eye to artistic effect. On some of these occasions wind-bands of some hundreds of performers were employed, and composers of great talent wrote the music required. Composers for the first time got a conception of the capabilities of this hitherto despised branch of musical art; open-air music was lifted to a superior position. The incorporation of the best executive artists into public bands for the benefit of the people at large, not only raised the level of the bands to an excellency hitherto unknown, but as a natural consequence raised the taste and critical judgment of the masses.

Hence the reason of the superiority of the bands of the Napoleonic armies, and the great influence they exercised upon the improvement of those of other nations, with whom the conqueror came into contact.

We now approach so near to the present day that it would be useless to insert any more musical examples, but it is requisite to give an account of the gradual advance in the instrumentation. It must be borne in mind that though the French bands during the first Republic were sometimes rather numerous, numbering up to 36 members, yet their effect could not be compared to that of the bands of the present, because the powerful instruments of our day, which are all due to the invention of the valve, were not known then. The War Minister of France in 1820 reduced the bands (those at least which the State paid for) to *eight* performers! namely, 2 clarinets, 2 horns, 2 bassoons, bass-drum, and cymbals! All musicians above that number the officers had to pay for. The instrumentation of "une grande musique d'infanterie" was in 1825, according to Kastner, the following: 2 flutes, 2 E♭ clarinets, 4 oboes, 12 clarinets, 2 trumpets, 4 horns, 6 bassoons, 2 trombones, and 2 contrabassoons. It is rather astonishing to find that, although the valve was invented nine years previously, it had not yet found its way into the French military bands, nor was there an ophicleide employed.

The Austrian and German bands were constructed upon a similar basis. Those of the cavalry still adhered to the ancient method of trumpeter-bands, and, no common pitch being fixed for the instruments, it was almost impossible to combine several bands for united performances. A civilian musician, Wilhelm Wieprecht, was the first to clearly perceive the want of a complete reconstruction, and also to devise a plan of an instrumentation fixed according to artistic needs. He was fortunate enough to have friendly relations with the commanding officer of the Prussian Dragoon-Guards, and, having already gained this officer's confidence through the composition of six marches for his band, he (the composer) was able to lay his views on the reconstruction of cavalry bands so clearly before his patron, that he received the order to reform the dragoon-guards bands according to his plans. About 1828 he set to work, and constructed the first modern brass-band of the following instruments, all except key-bugles and slide-trombones being provided *with valves*, an innovation about which there was the usual opposition twaddle which seems (of necessity) to accompany any innovation of a time-honoured custom. He used:—

2 E♭ cornets (alto) (with 3 valves each).
3 Key-bugles in B♭.
2 Cornets in B♭ (2 valves each).
8 Trumpets in E♭ (2 valves each).
2 Tenor-horns in B (now more appropriately called baritones).
1 Euphonion in B♭ (these latter 3 instruments with 3 valves each); and
3 Slide bass-trombones.

Wieprecht composed and arranged the music for this new band, and the effect was so much appreciated, that in time he had to reconstruct all the cavalry guards bands, and was installed as their teacher, with a liberal salary. In 1833 he discarded the key-bugles, substituting cornets, and in 1835 he designed the bass-tuba (bombardone), and put it into the place of the bass-trombones, which he discontinued. In 1838 he was appointed Director of all the bands of the Prussian Guards, and from that time dates the gradual revolution in the organisation of the infantry bands, which first being introduced into Prussia, spread to almost all European States, and formed the basis of our present military music.

Wieprecht had the great satisfaction of having the result of his labours tested on a grand occasion, and came out with great honour. One of the features of great interest in connection with the International Exhibition held at Paris in 1867 was the competition of the military bands of any of the European States that wished to enter for it. The following nations competed: Austria, Prussia, Bavaria, Baden, Belgium, Holland, France, Spain, and Russia. France competed with two bands, so that there were ten bands contesting. The jury consisted of twenty members, presided over by General Mellinet, and included among others the following musicians of European reputation : G. Kastner, A. Thomas, Hans von Bülow, Felicien David, Leo Delibes, Grisar, Hanslick, &c. &c.

Each band played two pieces, one of its own choice, and the test-piece: Overture to Oberon, by C. M. von Weber. The position assigned to each band after the contest in order of merit was:—

No. 1. Prussia, the Paris Guards, and Austria.
No. 2. Bavaria, Russia, and the French Guides.
No. 3. Holland and Baden.
No. 4. Belgium and Spain.

Thus Wieprecht proved conclusively the excellence of his reforms, and had the honour to conduct his band of eighty musicians victoriously through a competition with what were then considered the finest bands in Europe. It was a noble close to a most useful artistic career, and he deserved the honours which were showered upon him.

It may perhaps be interesting to some to give the present instrumentation of infantry bands of some of the leading states of Europe. These tables are taken from A. Kalkbrenner's work : " Die Organisation der Musikchöre aller Länder," published

in 1884. It is possible that since then slight alterations may have taken place here and there, and it must also be taken into consideration that, however strict the rules of the service are with regard to the limitation of the number of performers in a band, it depends upon the commanding officers of regiments whether they are to be strictly adhered to. If a colonel is fond of a good band, and has a really good bandmaster, the chances are that the band will be larger than it would be if the colonel did not care for music and had an inefficient bandmaster. With reference to the pay and rank of the members of the bands of different countries, those who wish to get information upon these points should consult Kalkbrenner's work, which contains a detailed account of all that is worth knowing on the subject.

GERMANY.

Piccolo and Flute in D♭.
2 Oboes.
1 A♭ Clarinet.
2 E♭ Clarinets.
8 B♭ Clarinets.
2 Bassoons.
2 Flügelhorns.
2 Alt. Cornets in E♭.
4 Trumpets.
4 Horns.
1 Bariton (Euphonion).
2 Althorns (Baritons).
4 Trombones.
3 Bombardones.
3 Percussion instruments, and very frequently one or two contrafagottes.

AUSTRIA.

Piccolo and Flute in D♭.
1 Flute (Concert).
1 Clarinet in A♭.
2 Clarinets in E♭.
8 Clarinets in B♭.
4 Horns.
4 Flügelhorns in B♭.
2 Flügelhorns in B♭ basso.
2 Euphonions.
10 Trumpets in E♭.
2 Trumpets in B♭.
3 Bombardones in F.

AUSTRIA—*continued.*

3 Bombardones in E♭ and B♭ contra.
4 Percussion instruments.

(Oboes and Bassoons are rarely used in Austrian bands, as they are not very effective when played in the open air. The almost general absence of Trombones is compensated for by the Basstrumpets, and the large number of other Trumpets.)

FRANCE.

Piccolo and Flute in D♭.
Grande Flute (Concert).
2 Oboes (frequently, but not always).
1 Clarinet in E♭.
8 Clarinets in B♭.
Saxophones, Soprano in B♭.
„ Alto in E♭.
„ Tenor in B♭.
„ Bass in E♭.
2 Bassoons (not always).
2 Cornets in B♭.
2 Flügelhorns in B♭.
2 Horns (not always).
2 Trumpets in E♭.
3 Althorns in E♭.
2 Baritones in B♭.
3 Trombones.
1 Euphonion in B♭.
2 Bombardiers in E♭ and B♭.
3 Percussion instruments.

RUSSIA.

1 Piccolo, 1 Flute.
1 Clarinet in E♭.
8 Clarinets in B♭.
2 Bassethorns (alto Clarinets).
4 to 8 Trumpets in E♭.
2 Flügelhorns.
3 Trombones.
4 Horns.
2 Euphonions.
2 Basses.
3 Percussion instruments.

The bands in the Russian Army vary greatly in instrumentation and strength.

ENGLAND.

1 Piccolo, 1 Flute.
1 or 2 Oboes.
2 Clarinets in E♭.
8 Clarinets in B♭.
1 or 2 Alto Clarinets in E♭.
2 Bassoons.
4 Horns in E♭.
3 Cornets in B♭.
2 Trumpets in E♭.

ENGLAND—*continued.*

1 Baritone in B♭.
2 Euphonions in B♭.
3 Bombardones.
3 Percussion instruments.

ITALY.

1 Piccolo, 1 Flute.
2 Oboes.
1 Clarinet in E♭.
7 to 8 Clarinets in B♭.
3 Saxophones, Soprano, Alto, and Tenor.
1 Cornet in E♭.
3 Cornets in B♭.
2 Flügelhorns in B♭.
4 Trumpets in E♭.
4 Horns in E♭.
2 Baritones in B♭.
2 Bassoons.
1 Contrafagott.
4 Trombones.
2 Euphonions.
2 Bombardones.

Bells, and Timpani, Side, and Bass Drum Cymbals, and Triangle.

These six tables give a pretty accurate idea of the formation of most military bands of the present time. But the palm, both for size and instrumentation, must be awarded to the bands of the three marine divisions of Spain. They each consist of:—

1 Piccolo.
2 Flutes.
2 Oboes.
1 Clarinette in high A♭.
2 Clarinettes in E♭.
10 Clarinettes in B♭.
2 Bass Clarinets.
2 Bassoons.
2 Contrafagotts.
1 Serpent.
8 Saxophones (2 Soprano, 2 Altos, 2 Tenors, and 2 Bass).
4 Cornets in B♭.
4 Flügelhorns in B♭.
4 Trumpets in E♭.
4 Horns in E♭.
2 Alto Trombones in E♭.
2 Tenor Trombones in B♭.
2 Bass Trombones in E♭.
2 Althorns in E♭.
2 Baritons in B♭.
2 Euphonions.
2 Bombardones in E♭.
1 Contra Bombardone in B♭.
1 Lyre and Triangle.
3 pairs of Cymbals.
1 Side Drum.
1 Tenor Drum.
1 Bass Drum.

To get an idea of the number of men employed permanently as musicians in the bands of European armies, let us glance at the following extract:—

Russia . .	192
Germany . .	162
France . .	144
England . .	140
Austria . .	102
Italy . . .	80
Spain . .	61
Sweden . .	40
Belgium . .	29
Holland . .	17
Bulgaria . .	11
Total .	978 Permanent Bands.

But besides these, there are those bands belonging to the cavalry, artillery, pioneers, riflemen, &c. of the great Powers, the members of which in war time serve as buglers or trumpeters, but who in peace are utilised in the composition of musical bands. Their number is very considerable:—

Russia . .	90
Germany . .	248
France . .	53
England . .	35
Spain . . .	33
Total .	459

giving us the astonishing result of 1437 bands. Taking a low average of thirty-six men only per band, we get the respectable little army corps of 51,732 musicians. There are a number of economists who cavil at the expense which the maintenance of permanent bands entails; but before closing I may be allowed to make a few remarks with reference to the utility of military bands.

Not many years ago, the Government of France abolished army bands on economic grounds. But it was soon found that this parsimony had a most detrimental effect upon the esprit of the army and its discipline. Its popularity declined so rapidly, that the Government found it advisable to reinstate the bands upon their previous footing. Every power of Europe has admitted their utility, and France, Austria, and Germany have carefully fostered their artistic interests. Music, in our

recent educational codes, is acknowledged to be a desirable addition to the curriculum of schools. Nobody can deny its being a necessary adjunct of modern civilization ; nay, even a fair criterion of the advance of a modern nation's civilization may be formed from its musical products.

A military band furnishes in most cases the only medium by which the toiling multitude of the working classes get an idea of musical progress. To them, the high-priced opera-house, or the fashionable concert-room are not accessible. Military bands occupy the gap between the highest and lowest classes of music, and by open-air performances of a superior kind they fill a serious void in the life of the million. Appealing to the masses by the performance of bright sounds, by the pomp of military spectacle and discipline, and backed by a little innocent swagger, a military band materially enhances the attractions of military life, and induces many of the multitude to enlist into their country's service. The power of a popular melody, when well played by a band, is so well known as scarcely to need illustration ; yet, if such be wanted, take as an instance the "Marseillaise," a tune which led the French nation to their conquests. When the German poet Klopstock met the writer and composer of the song, Roger de Lisle, at Hamburg, he remarked to him that the Marseillaise had cost the Germans 30,000 of her bravest sons. The Hungarians are especially susceptible to the enthusiasm which some patriotic marches of their nation invariably evoke. The German patriotic song, "Die Wacht am Rhine," played no mean part in the last Franco-German war, while some Scotch melodies, when played upon the national bagpipe, will make even the most stolid of Scotsmen move their limbs. D'Israeli, in his "Curiosities of Literature," mentions a case where in the Peninsular wars the light brigade charged the French Army; a piper of the 87th Highlanders posted himself at the right of the column, and in an exposed position encouraged his countrymen by the sounds of a pibroch, which, in the ultimate defeat of the French. he changed into a Highland fling. In parts of the enormous colonial possessions of England a military band is often the only means by which the colonists can make acquaintance with the progress of music in the mother country. To a regiment on prolonged service abroad, a band forms one of the amenities of life to the officers as well as the men. Many a brave man in Her Majesty's service bids "good-bye" to home and friends with a cheerful heart when embarking for foreign service ; but when the vessel's moorings are cast off, and the band strikes up that old song "Should auld acquaintance be forgot ?" the sound of which is capable of bringing to memory a multitude of happy scenes, now to be left behind, his eyes will probably be filled with tears which nothing else could have brought, and no shame to him

that music should have opened the flood-gates of his heart. I doubt whether the singing of "Home, Sweet Home," by the most renowned prima donna at a concert at Albert Hall, is capable of evoking half the tender emotions which the same tune will produce when played by a military band when serving at one of the far-off colonies of this great Empire.

Let us sincerely hope that all in whose power it is, directly or indirectly, to influence Military Music will set before themselves a high ideal, so that in the near future it may be raised into the realms of ART.

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